

# ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

*An Illustrated Monthly Magazine*

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON

AFFILIATED WITH  
THE ARCHAEOLOGICAL INSTITUTE  
OF AMERICA

ART AND ARCHAEOLOGY PRESS, INC.

VOLUME XXV

JANUARY—JUNE, 1928



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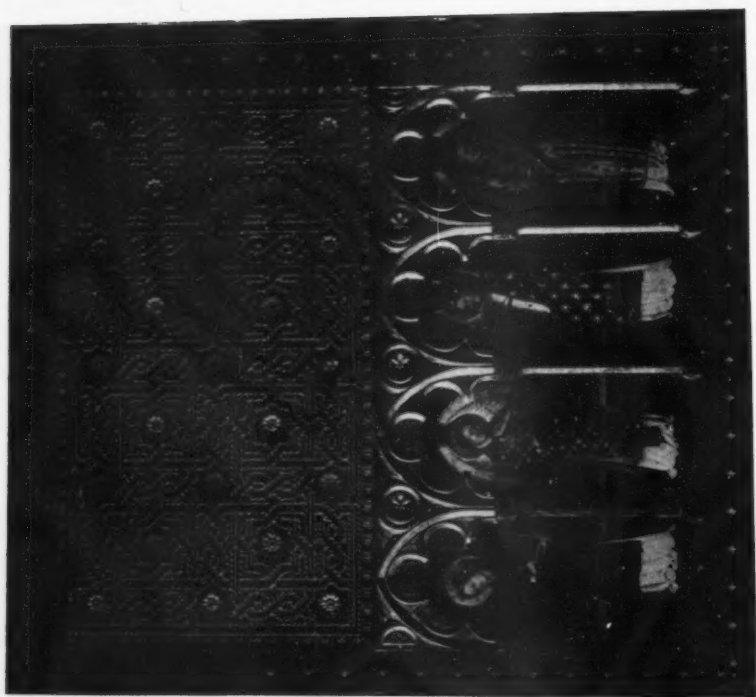
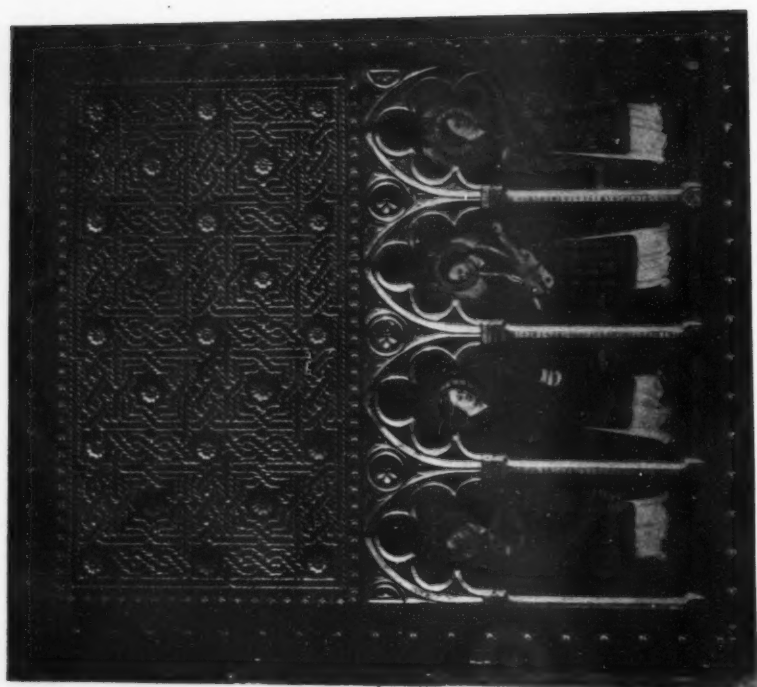
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Advertisements should be sent to the Advertising Manager, The Architects Building, 1800 E Street, N. W., Washington.

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THE INNER SIDES, RESPECTIVELY, OF THE LEFT AND RIGHT DOORS OF THE GREAT RELIQUARY FROM THE MONASTERY OF PIEDRA.



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXV

JANUARY, 1928

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## THE ROYAL ACADEMY OF HISTORY IN SPAIN\*

By VICENTE CASTAÑEDA

*Member and Secretary of The Academy*

TO the perfectly casual assembly, diurnally reiterated during the evenings of the winter of the year 1735, of various literary men, friends of Don Julián de Hermosillo, Lieutenant-Mayor of Madrid, who gave them warm welcome and discussed with them matters of interest in the world of letters, science and history, the Royal Academy of History owes its origin. At these informal meetings, the themes broached were eagerly debated according to the individual judgment and peculiarities of the members of the group. Originally improvisation was the order, but everyone recognizing the convenience of knowing beforehand what was to come up, the subjects were announced in advance by writing, with the result that the discussions immediately took on the dignity of genuine study and investigation. The original members of the group were Brig. Gen. D. Francisco de Zábila; D. Juan Antonio de la Rada,

Secretary to His Majesty; D. Manuel de la Rada, a lawyer; the Count of Torrepalma; D. Agustín de Montiano, of His Majesty's Council; D. Gregorio Escuer, a presbyter; D. Juan Martínez Salafrañca, presbyter, and D. Leopoldo Jerónimo Puig.

To perfect an organization and give it the character of an Academy, a constitution was decided upon and Señor Montrano charged with drawing it up. He completed his task May 23, 1735. His constitution was adopted and the organization called the Universal Academy, its object being to study all branches of Science, Art and Belles Lettres. The first President was General Zábila, the Secretary, Señor de la Rada, and the Curator, Señor de Montrano.

The necessity felt by every people of purifying its history actuated the newborn Society to apply its best critical judgment to the Spanish nation. Thus convinced of the urgency of under-

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\* Translated from the Spanish by the Editor.

## ART AND ARCHAEOLOGY

taking the preparation of a Critico-Historical Dictionary of Spain, the Society pledged itself to the task. The first result of this decision was the recognition that the name of the Association was not consonant with the aims it was already beginning to realize. Accordingly, as more fitting, the title of Spanish Academy of History was adopted.



HOME OF THE ROYAL ACADEMY OF HISTORY IN THE PLAZA MAYOR, MADRID.

The considerable number of *literati* who enlisted in the project growing rapidly, it soon became manifest that Señor Hermosillo's house was inadequate and a larger meeting-place was essential. Permission having been obtained through the good offices of the Chief Librarian, D. Blas Antonio Nasarre, the Academy met for the first time in the Library of the King. The authority of the place and the public character of the reunions stimulated the zeal of all; the conferences were

more careful, the dissertations more discreet and the impulse to gather the material for the Dictionary greater.

Along these lines the Academy continued its progress until 1738. Then, in response to the suggestions of Don Agustín de Montrano the King, Don Felipe V, by a royal decree of April 18, considering all the circumstances and the services rendered, said: "[these things] have decided my Royal mind to elevate the title of the Academy of History, under my sovereign protection and favor, and equally to approve the statutes and faculties included therein, conceding furthermore to the individuals composing the said Academy and who in the future will compose it, the honor of being Gentlemen of My Royal House, this to stimulate them to further efforts; with all the privileges, graces, prerogatives, immunities and exemptions enjoyed by those in actual service." Señor Montrano was elected Director, Sr. Rada Secretary, and Sr. Hurtado, Censor. The number of members was fixed at twenty-four, and the aim of the institution proclaimed to be to "cultivate history with the purpose of purifying and cleansing that of our own Spain from the fables which tarnish it, and to illustrate it with data which will make it of greater profit". Besides the twenty-four full members it was decided to permit the naming of a similar number of supernumeraries, and an indeterminate group of honorary adherents.

With this organization and the happy selection of its task, the Royal Academy continued its historical investigations, which took on still further impulse and importance when, on the 25th of October, 1744, Philip V issued three decrees, one to the Chamber, assigning to the Academy 4,000 ducats

## ART AND ARCHAEOLOGY

annually for its expenses; another to the Royal Council by which it should apportion to the scientific corporation the offices of General and Particular Chroniclers "whose nomination belongs to the Crown, with the salaries pertaining thereto"; and the third to the Council of the Indies, transferring to the Academy in similar terms the office of Superior Chronicler of the Indies. With such elements, and at the instance of its member D. Martín de Ulloa, the Academy began to form a library and numismatic collection, and to gather original documents of our history so as to form a collection of diplomatic source material, to which would be added another collection of inscriptions and epitaphs. These collections marked the beginning of the Academy library and collection of antiquities.

On October 24, 1753, at the suggestion of its member D. Pedro Rodríguez Campomanes, the Academy undertook the task of reducing to a single *corpus*—pending the formation of the corresponding *cedulas* [warrant, permit or identification]—such authentic documents as had been reproduced or cited in the various general and particular histories of Spain, adding to them inscriptions and epitaphs to form respectively the Diplomatic and Lithologic Indices of Spain. Thousands of absorbingly interesting papers had to be studied for this task. Not only did the Academy thus employ its initiative, but it also answered inquiries regarding the works and printed documents issued by the Councils and the Government, expounding in each instance its serene and pondered opinion upon the value and importance of what it had considered.

From its organization the institution held its sessions in the Royal

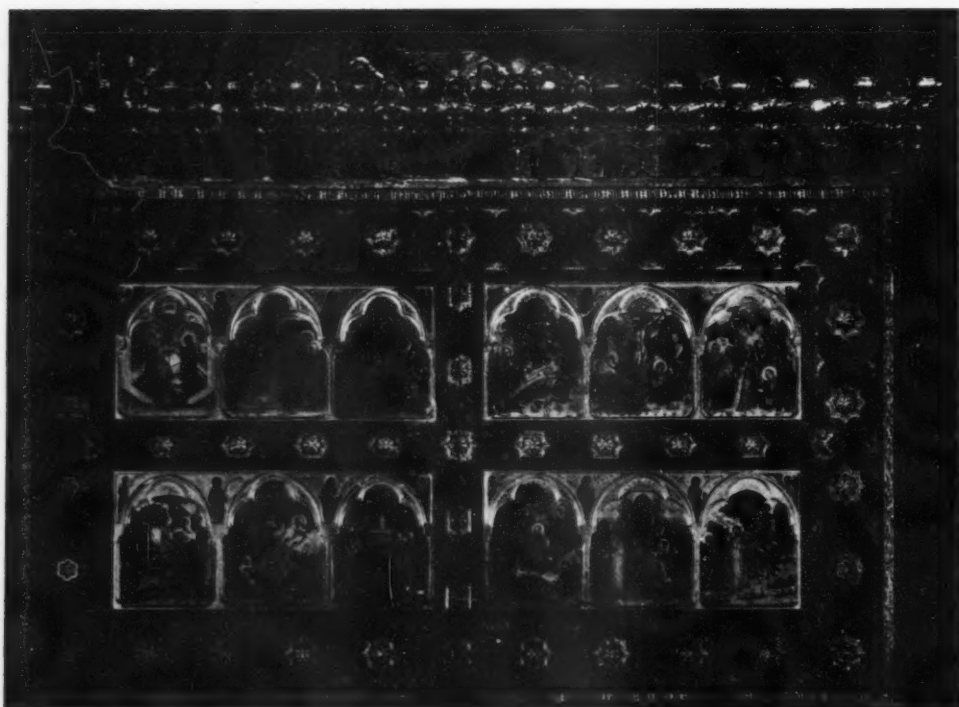
Library until, in 1733, it was given as a permanent home the first floor of the Royal house known as *La Panaderia* [The Bakery], in the Plaza Mayor [of Madrid]. The astonishing growth of the library, however, was the cause which moved Ferdinand VII on March 18, 1833, to seek a new site for it, succeeding four years later in conceding to it the present edifice in the Calle del



THE LATIN BIBLE PRINTED IN 1480 AT VENICE AND BOUND IN THE MUDÉJAR STYLE.

León, called the *Nuevo Rezado*, of which the Academy took entire possession, after not a few disappointments, in April of 1871.

The history of the Academy during the XVIIIth century is one of constant activity in the advancement of historical studies, and thus it continued until the period of the French invasion, in which the war—terrible calamity for humanity—paralyzed its forces, which,



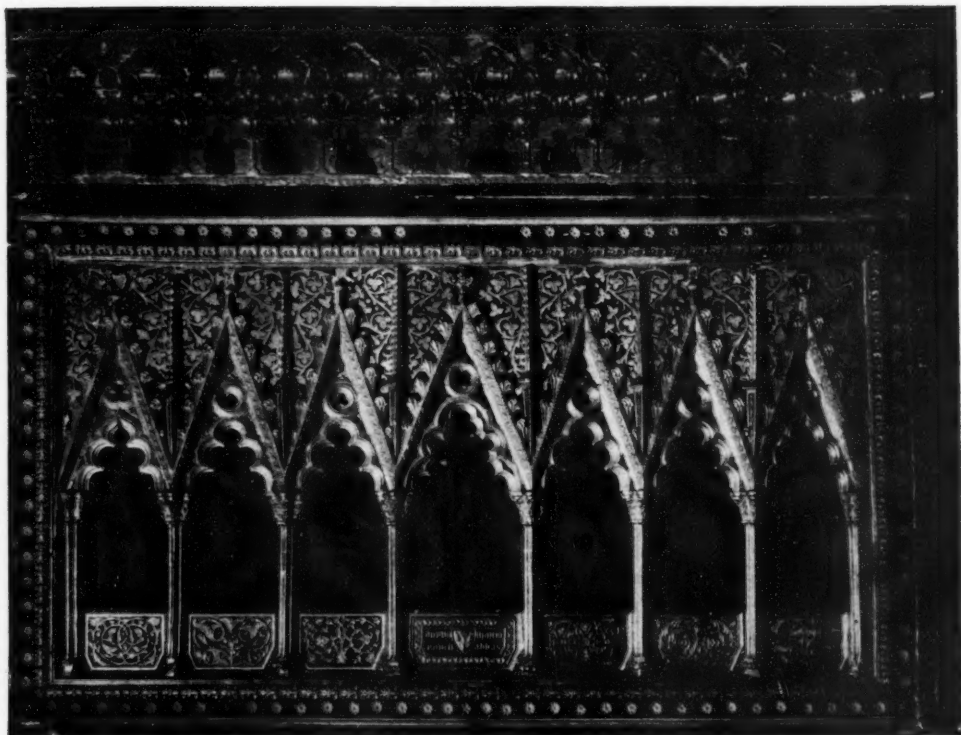
FRONT OF THE RELIQUARY OF THE MONASTERY OF PIEDRA, WITH THE DOORS CLOSED.

after having flourished for so many years, almost came to an end in desolation and ruin. All that saved them was the zeal and constancy of the individual members, who accepted the inspection-generalcy of all ancient monuments already and to be discovered throughout the Kingdom. In accordance with the Royal Order and the decreed instructions, the Academy reorganized its library and made an Archive of documents and diplomas proceeding from the suppressed monasteries, those respectable and authorized founts of our history during the Middle Age. Further, it saved among other treasures a host of most important documentary jewels, still among the most valuable in our library. Among them are to be counted a Bible of the

XIIIth century, with numerous miniatures; the *Expositio in Apocalip*, of Beato, in IXth and Xth century letter; *Vitae Sanctorum*, of the Xth century; a Bible of the VIIth century, with some miniatures; *Liber Comes*, XIth cent.; *Collationes sanctorum*, VIIIth cent.; *Etimologías de San Isidro* of the Xth; *De civitate Dei*, by Saint Augustin, IXth cent.; *Forum Iudicum*, IX-Xth cent's; a missal of the VIIIth century, with a miniature of Calvary.

Manuscripts acquired by the Academy through purchase, include the originals of the *Cuentos del Gran Capitán*; autograph poems of Fray Luís de León; the *España defendida* in the handwriting of D. Francisco de Quevedo, and the *Historia de España* by the chronicler Garibay.





THE RELIQUARY OPENED, DISCLOSING THE FRONT WITH ITS SEVEN ARCHES.

The series of documents known by the following names—Salazar Collection of more than 1,000 volumes of historical papers, in large part genealogical; Abad y Lasierra Collection, 1,300 volumes, in which those bearing on the history of the Kingdom of Aragón predominate; Abella Collection, 39 volumes composed of documents of general character with especial reference to Cataluña and Aragón; Muñoz Collection of more than an hundred invaluable volumes of American references; Fraggia Collection, 16 volumes of Aragonese materials; Mata Linares Collection, 97 volumes of Americana; Vargas Ponce Collection, formed by 58 volumes referring to the history of the marine and especially to the Basque

Provinces; the Collection of Miscellaneous Jesuit Papers composed of 144 volumes; Mateos Murillo Collection of about an hundred volumes of a general character; Folch de Cardona Collection of 26 volumes of miscellaneous papers dealing with the arts and sciences, especially with regard to the history of Spain and her institutions during the XVIIth century—constitute inexhaustible sources of investigation as much for natives as for foreigners. The number of manuscript books exceeds 5,000; that of printed works of the greatest value and rarity, 200,000. Of incunabula we have no such wealth, counting only 176 of real interest, among them the *Cosmografía* of Claudio Tolomeo, printed in Rome in 1478



## ART AND ARCHAEOLOGY



**Tratado de amores de  
arnalte y lucenda.**

THE LOVES OF ARNALTE AND LUCENDA, PRINTED IN  
1491 AT BURGOS.

and bearing the autograph of Cristóbal Colón; the only known example of the first edition of Diego de San Pedro's *Tratado de Amores de Arnalte y Lucenda*, published at Burgos in 1491; a Latin Bible of 1480 printed at Venice and magnificently bound, and others of less importance. The number and quality of our books is not a matter for astonishment when it is remembered that the Academy in forming its library did not fail to enjoy the generosity of its members and dependents who enriched it with their gifts. Among these gentlemen of the middle of the XIXth century were Señores T. Ticknor, Washington Irving, Roberto Walsh, Nataniél Chapman, José Hop-

kinson, W. Prescott and Severn Teackle Wallis. In the Acts of the Academy there is also the following:

"The señor Washington Irving, secretary of the legation of the United States of America at London, a *literato* supremely devoted to our history, who during his residence in Spain examined our antiquities and monuments with a zeal worthy of imitation by Spaniards themselves, has sent us his works on the *Life of Christopher Columbus* and the *History of the Conquest of Granada*, in which, taking advantage of the light shed by the documents published in the collection of Señor Navarrete, and the fruit of his personal investigations, he has added beauty to themes already beautiful in themselves by dressing them in a style both flowery and enchanting."

Quite as distinguished in its importance as the library is our Section of Antiquities, with the Reliquary of the Monastery of Piedra and the Disco de Teodosio, both archaeological pieces of inestimable value.

Finally, it is the aim of the Corporation to illustrate the various branches of Spanish history by means of the publication of works, memoirs, discourses, dissertations and other labors, promoting good criticism and sound reasoning in its examination of its themes with their causes and effects. In fulfilling these norms, it has pub-

.S.  
.S.A.S.  
X M Y  
S. : Xpo FERENS/

*inhabilis elationis moris inabilis in ultio  
dominus*

SIGNATURE AND AUTOGRAPH OF CHRISTOPHER COLUMBUS IN THE COSMOGRAPHIAE OF CLAUDIO TOLOMEO, PRINTED AT ROME IN 1478.

## ART AND ARCHAEOLOGY

lished more than half a million volumes [probably paper-bound pamphlets.—Ed.], which correspond to 118 [separate] works, among which are: The Acts of the Cortes of Castilla; the Chronicle of the Emperor Charles V; of Alonso de Santa Cruz' History of Santa Marta and of the New Kingdom of Granada, and the History of Venezuela by Fr. Pedro de Aguado; the Memoirs of Ferdinand IV of Castilla; the *Bibliografía Colombina*; the Arabo-Hispanic Library; the Collection of Unpublished Documents relating to discovery, conquest and organization of the ancient possessions of Spain in the Ultramar; the Cortes of the Ancient Kingdoms of Aragón and Valencia and the Principality of Cataluña; that of the ancient Kingdoms of León and Castilla; the *España Sagrada*; the General and Natural History of the Indies by Gonzalo Fernández de Oviedo; the Geographico-Historic Dictionary of Spain; the *Legis Romanal Wisigothorum*; the Spanish Historic Memorial; the Memoirs of our own Academy, and the Literary Excursion to the Churches of Spain by D. Jaime Villanueva.



THE SHIELD OF THE EMPEROR THEODOSIUS.

Since 1847 the Academy has divided its work into four sections: one of antiquities, geography, chronology and palaeography; another of political history, with appropriate civil, ecclesiastical and military divisions; a third of the history of the sciences, arts and letters; and finally, a fourth covering historical studies of eastern subjects in their relation to Spain.

In each group it is considered fundamental to acquire and collate historical documents and materials, to augment the library, especially with reference to particular Spanish history, to enrich the Cabinet of Antiquities, to continue the excerpts commenced in former times from the classic Greek and Latin authors who treated of Spain, to gather documents on the different

states of the arts, sciences and letters, to form collections of pictures and descriptions of our monuments and to maintain constant relations with all foreign States by direct contact with their institutions and academies, and with those especially distinguished students of history in the various countries, whom the Academy honors

(Concluded on Page 35)

# FROM TARSHISH TO THE ISLES OF TIN\*

By JORGE BONSOR

*Curator of the Roman Necropolis of Carmona, etc.*

THE study of the littoral of the ancient Betica, the present-day Andalucía, which has occupied me these many years, poses two important questions: 1. To determine the situation of the ancient Tartessus or Tarshish, according to Avienus's poem *Ora Maritima*; 2. To seek the source of the tin the Phœnician merchants came to Tarshish to load. The first question is already partly answered. The mysterious Tartessus, the Biblical Tarshish, is to be found, according to the texts, on an island at the *embouchure* of the Guadalquivir, between two arms of the river, one of which has completely disappeared.

As for the origin of the tin of Tarshish, we know from the old *Periplus* of Himilco—one of the recognized sources of the poem by Avienus—that about the VIth century B. C. the Tartessians went to search for tin in the *Æstrymnide* islands. These, according to Blázquez, lie near Cape Sta Maria, off Faro, on the coast of Portuguese Algarve. According to Professor Schulten, they are off the Galician coast. For myself, I think that in the earliest times the Tartessians had at first to secure their tin from the alluvial deposits of the region, and that later they got it over the *véredos*, the old, worn, cattle-pasture-roads over which the Iberian peasant, followed by his

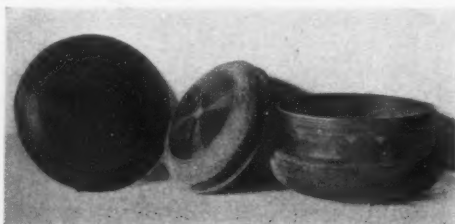
flocks or herds, was obliged to bring to the seaports the gold and tin of the centre and northwest of the Peninsula—regions then unknown to the Mediterranean navigator.

The situation of the isles of tin seems to be indicated by the *Ora Maritima* as somewhere east of the Sacred Promontory or the *Æstrymnis*—the present Cape St. Vincent—in the Sinus

Atlanticus. This latter must not be confounded with the Atlantic Sea or Ocean, which no one, adds the *Periplus*, had ever navigated. This Gulf, or Sinus, was formed by the coasts of the Iberian Peninsula and those facing it, of

the Continent of Africa, between the Capes of St. Vincent and Mazagán. But, it adds, if one venture northward—that is, by doubling Cape St. Vincent—he will arrive at the country then occupied by the Ligures, "today depopulated as a result of the Celtic invasion". From this passage of the *Ora Maritima* we may deduce the interesting information that prior to Himilco's voyage, probably in the VIIIth century, the Celts drove the Ligurians completely out of this part of the Portuguese coasts.

Schulten differs from Blázquez. He endeavors to localize these isles of tin off the western coast of Galicia, between Capes Sillairo and Falcosira. Siret places them still farther off: in Armorica, where they are, according to



THREE ENEOLITHIC VASES OF THE EPOCH OF THE DOLMENS IN ANDALUCÍA, IN PERFECT CONDITION, NOW IN THE MUSEUM OF THE HISPANIC SOCIETY, NEW YORK. (PHOTO BY THE AUTHOR.)

\* Translated from the original French by the Editor.



OPENING A CELTIC BURIAL TUMULUS AT ACEBUCHAL, NEAR CARMONA. THE CELTS OF THE INVASION PRACTICED THE TWO FUNERARY RITES, AS AT HALLSTATT. (PHOTO BY THE AUTHOR.)

him, the isles of Morbraz in [the Sea of] the Morbihan.

About a century and a half after Himilco, the great Marsellais navigator Pytheas undertook his voyage of discovery, coasting along the shores of the Peninsula and of the Celtic country toward the North Sea and Europe where, as Blázquez observes, he fails to mention either the islands of Albion and Hibernia or the isles of tin, the Æstrymnides or Cassiterides. From this we may suppose that these islands were not discovered in the north of Europe. Only to one large island did Pytheas give a name: Britannia.

Perhaps an hundred years before Himilco's expedition, Tartessus was visited by Samian and Phocæan navi-

gators. The latter concluded commercial treaties with the king of Tartessus, Arganthonius, which resulted in the Greeks establishing many trading stations or factories along this littoral.

The Tartessian hegemony which commenced in the epoch when Tyre passed under the Assyrian domination (the IXth century B. C.), gave way later to the weight of Carthage. The Carthaginians, toward the beginning of the VIth century, destroyed the greater part of the ancient settlements of the Tartessians. Also, in Himilco's time, speaking of Civitas Herbi (Huelva?), it is said that it was laid low by tempests and war, leaving only its memory and its name to the country. Gadir-Tartessus was also completely



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TYPICAL IBERIAN CINERARY URN OF THE CARTHAGINIAN PERIOD, PAINTED IN ZONES OF WINE RED, YELLOW OCHRE AND BROWN AND WITH CONCENTRIC CIRCLES. THE HANDLES ARE FLUTED. THE CARTHAGINIANS THEMSELVES DURING THE EPOCH OF THE DESTRUCTION OF TARTESSUS (B. C. 500) DID NOT CREMATE THEIR DEAD. NOT UNTIL THE III<sup>d</sup> CENTURY B. C. DID THEY ADOPT INCINERATION, INTRODUCED AT THAT TIME BY THE CELTS.

destroyed. It was then, declares the *Ora*, a great and wealthy city. Now it is poor, humble, despoiled. It is a heap of ruins, in which there is nothing worthy of remark but the evidence of its religion in the remains of its Temple of Hercules. After their defeat, the Tartessians—obliged to abandon their country, which was probably densely populated—emigrated in many directions: westward, to the home of the Cynetes of Portuguese Algarve, and north as far as the Ebro valley. But the greater number, following the Guadalquivir toward its source, eventually reached the Mediterranean littoral,

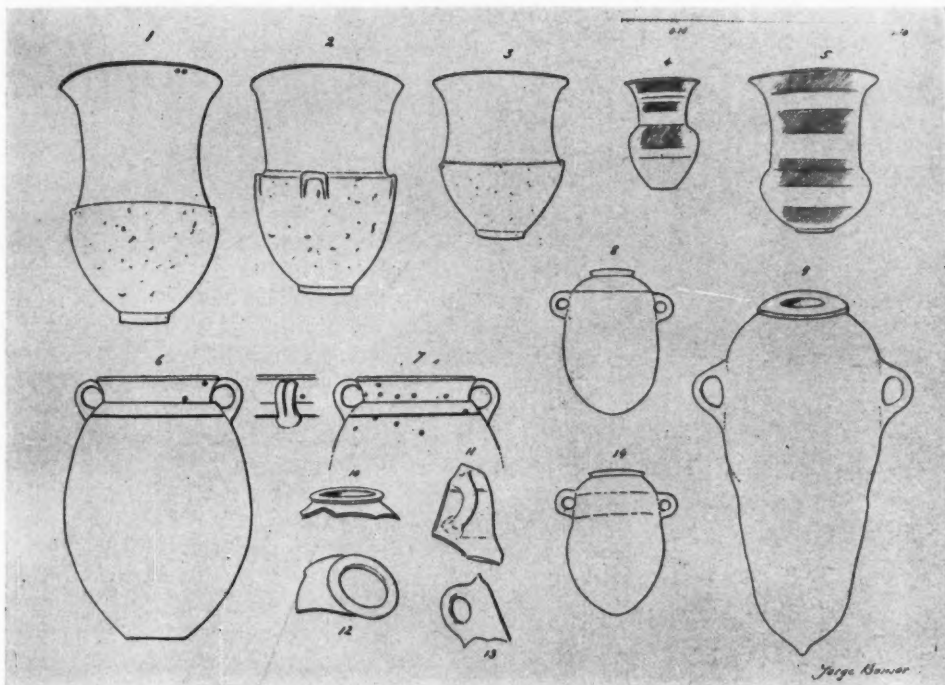
where they founded a powerful colony in the region of Sagunto.

Let us return to the southwestern coast. After the island of Tartessus, bounded on the east by the present arm of the Guadalquivir, comes the promontory of the temple and the tower of Geryon (Chipiona). Then comes the island of Erythea (the island of León or San Fernando). This latter, adds the *Periplus*, was formerly under Punic dominance, and the reason the Carthaginians were obliged to abandon the town was probably its destruction by the Tartessians. The island of "vast champaigns," according to the text, must have been difficult to defend against the Iberian attacks; at least while the Temple of Hercules stood where it had originally been constructed, on the southwest point of the island, upon the present islet of Sancti Petri. On the opposite extremity 18 kilometres away, was a temple consecrated to a sailors' Venus, with an oracle. It was there, shortly afterwards, that the new Carthaginian Gadir was built, about the middle of the VI<sup>th</sup> century, rising from the rocky extremity now occupied by Cádiz. The town on its island of León—the Erythea of the *Periplus*—was bound to the mainland only by a long tongue of sand, so that from a distance it seemed isolated in the midst of the Ocean.<sup>1</sup>

In 1887 there was discovered near the exit from Cádiz, in the district called the Cabeza de la Vaca [Cow's Head], the necropolis of the primitive founders of Gadir, composed of numerous hypogea constructed with large blocks of shell limestone. These formed rectangular caves, each of which contained a skeleton and interesting fu-

<sup>1</sup> On the general subject of Tarshish see Rawlinson's "History of Phoenicia." London, 1889, p. 124.





SPECIMENS FROM D. JORGE BONSOR'S COLLECTION IN HIS CASTLE OF MAIRENA DEL ALCOR. 1-5: IBERIAN KRATERS POSSIBLY OF TARTESSIAN ORIGIN. 6-7: CARTHAGINIAN KRATERS WITH FLUTED HANDLES. 8-14: THREE PUNIC AMPHORAS WITH ROUND HANDLES. (DRAWN BY THE AUTHOR.)

nerary equipment of different objects, all of oriental character: amulets of many sorts; gold rings, many of which were mounted, in movable settings, with carved agates; collars with beads of gold or of glass; roses in gold with eight to ten petals, filled inside with a blue and green paste imitating lapis lazuli and emerald; images of Bes and of the Egyptian Uræus in enamelled *terre* or pottery; also three funerary cases and a little stela, copper and gold. These objects were surmounted by heads of animals: a lion, a ram and a hawk, or perhaps a griffon. It is possible that the little cases were Phœnician amulets. The key to these Cádiz finds, however, was the discovery, in one of these stone caves, of

a huge anthropoid sarcophagus of white marble, representing a Semite with a heavy, broad beard and frizzed hair. The right arm was extended down along the side and held in the hand a crown of foliage which was painted upon the marble.<sup>1</sup> The left hand, raised to the height of the breast, seems to hold a human heart. This sarcophagus, unique in Spain and similar to those Renan reported in Phœnicia, must, we believe, also have been imported, like the greater part of the Phœnician objects found in the necropolis. According to the opinion of Perrot and Chipiez, none of the sarcophagi removed from the Phœnician

<sup>1</sup> ART AND ARCHAEOLOGY, Vol. XII, No. 1, July, 1921 ("The High Priest of the Lost Temple: A Study of the 'Sarcophage Anthropoïde' of Cadiz," by B. Harvey Carroll.)



THE GREAT TOMB IN THE ROMAN NECROPOLIS OF CARMONA, EXCAVATED BY THE AUTHOR.

necropoli is earlier than the VIth century: the greater number probably date between Cyrus and the battle of Arbela (529-331 B. C.). It seems entirely reasonable to assign the foundation of this second, or Carthaginian, Gadir to a period toward the end of the VIth century.

\* \* \* \*

After the destruction of the Tartessian State by the Carthaginians, these latter—until that time masters of the sea, having founded their new emporium of Gadir on the point of the littoral which they could then consider invulnerable—dreamed of reestablishing the navigation of those quarters [trade routes?] which a little after the fall of Tyre<sup>1</sup> passed into the hands of the

Greeks and Tartessians. This was some years after Himilco's voyage, on which the Carthaginians ventured along the open sea coasts to hunt for the tin of the Cassiterides. These islands, Pliny informs us, are situated opposite Celtiberia. They were thus named by the Greeks, who recalled the fable which placed the source of the tin in these isles of the Atlantic Ocean, whence it was brought in little barques of osier covered with hides. We shall see presently, however, that Lusitania and Galicia were its real sources.

For myself, and for the majority of modern authors, the Cassiterides<sup>2</sup> of the Greeks, Tartessians and Carthaginians, down to the eve of the Roman conquest, were the important stanni-

<sup>1</sup> The siege of Tyre by Nebuchadnezzar, which lasted 13 years, from B. C. 587 to 574.

<sup>2</sup> An almost literal rendering from the Greek *kassiteros*, meaning tin.

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ferous zone of the northwest of the Peninsula, extending from Zamora to Santiago de Compostela, passing through Braganza, Orense and Pontevedra. Exportation of the tin it contained was effected readily from the bays and estuaries of El Ferrol, Noya, Vigo and from the islands all along this rugged coast.

Throughout this northwestern region there is ample evidence, in abandoned workings, of mineral exploitation on a large scale. On the occasion of the reopening of a large number of these ancient mines during the first half of the XVIIIth century, many modern writers described minutely the important tin-mining industry, which had endured from the most remote period. In the 1st century B. C., Diodorus Siculus said, in speaking of the mines of the Peninsula, in v. 38: "Not a single one of these mines is of recent exploitation; all of them were opened by the avarice of the Carthaginians during the epoch when the latter were masters of Iberia". This observation, which is applied to the silver mines in the environs of the Carthaginians, is equally true in Galicia, where the mining industry was also of Carthaginian origin.

Near Tartessus rose, according to the Periplus, Mount Cassius, which gave in Greek its name of *κασσιόρεπος* to the tin (v. 259, 261). The Celtic origin of the name has been recognized by Salomon Reinach. Joaquín Costa observes, in his *Estudios Ibéricos*, that the root *cast* or *cassi*, which is also encountered in many place-names throughout Spain, recalls the existence of ancient silver and tin mines. The Iberians, he says, seem to have had only the single term to designate both metals. Avienus, speaking of a mountain north of the Ligurian Lake (formed by the marshes of the Guadal-



STATUE OF THE GODDESS DIANA DISCOVERED AT ITALICA, JUST OUTSIDE SEVILLA.

quivir), tells us it was known as Argentarius because of the tin which shimmered on its flanks. The Mons Argyrus of Strabo, from which the Betis descended to form the sources of the Guadalquivir, is today the Sierra de Cazorla. Castlon or Castulo, today Cazlona, is the centre of an important mining district of argentiferous lead. At Castuera in Extremadura, there are tin-mines.

In accord with Schulten we may admit that the Mons Cassius of Avienus was the Cerro de Asperillo, the highest point on the slopes of the Arenas Gordas,<sup>1</sup> 113 metres in altitude. This height indicated from a considerable

<sup>1</sup> Arenas Gordas = Great Sands = Dunes on the sea coast, some of them being of remarkable size and height. Del Mar's "History of the Precious Metals" gives exceedingly interesting data on mining conditions in Spain and Gaul from prehistoric times to about thirty years ago.

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distance to approaching navigators the entrance to the western arm of the Guadalquivir, which led thence to the port of Tartessus.

Until the present time nothing gives us any solid ground for assuming the Phœnicians or Tartessians really passed up along the western coasts of the Peninsula. Everything leads to the belief that the *Periplus* of Himilco ends at Cape St. Vincent, as Blázquez declares. At the commencement of the Vth century the Carthaginian colonists of the new Gadir (Gades), discovered the maritime route to the Cassiterides, and it was toward the end of the IVth century that Pytheas undertook his voyage of exploration in the north of Europe.

Three stations dating from the end of the First Iron Age on the Portuguese coasts, are the sole archæological proofs we possess up to the present of the Carthaginian supremacy over this shore as long ago as the Vth century, perhaps more than an hundred years after the Celtic invasion. The first of these stations yields objects of various periods from the IVth to the XIth centuries B. C. Alcocer do Sal, near Setubal, which was the ancient Salaria, at the *embouchure* of the Sado, has given us lances of both bronze and iron, the iron bit of a horse, and wave-edged swords (*espadas falcatas*). With these objects, belonging to the Second Iron Age, were also discovered native and Greek money, four Italo-Greek red-figured kraters of black ware of the IVth century (from 400 to 350) and a sepulchral mask in terracotta, also painted, which Hübner assigns to the IIId century.

The two other stations are farther north, in the lower valley of the Mondego, the ancient Munda river. The fortified plateaux of Sta. Olaya and

O'Crasto were admirably explored by Antonio Santos Rocha, the lamented founder of the Municipal Museum of Figueira da Foz. Study of the interesting pottery recovered from these two sites permits me to consider three influences belonging to the First and Second Iron Ages of Iberian civilization. 1. Indigenous primitive ceramics. 2. Pottery of Celtic origin. 3. Pottery displaying Punic influences.

About a century before our era, the philosopher Posidonius, a contemporary of Cicero, who suggested to him that he continue the history of Polybius, made a visit to Spain and Brittany. Fragments of his geographical observations are conserved for us by Strabo and Diodorus. Strabo, for example, tells us in Book II, v. 15: "If one navigates from the Sacred Promontory (Cape St. Vincent) straight northward to the country of the Artabrians (Cape Ortegal), with Lusitania on the right, the coast will be seen to swing clear to the east in such a manner as to form an obtuse angle at the point where the mountains drop into the sea." This is in general the same geographical conformation as is found to the north, the western extremity of Brittany furnishing a very similar shape, the Cassiterides islands, in the open sea, coming slightly under the Breton climatic zone.

"The Cassiteride islands," goes on Strabo, "are ten in number, each one easily reached from the others. They are reached by sailing north from the port of the Artabrians. Only one of these islands is barren. The inhabitants exchange the products of their mines of tin and lead, also the hides of their beasts, for pottery, salt, and copper and bronze utensils brought by foreign traders."

It is certainly the Scilly Isles which are referred to here: to the north of the



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port of the Artabrians, in the open sea, at the western extremity of the British littoral, and which on the south face the Spanish shore. Three years of excavation, however, have assured me definitely that today there is no tin to be found in either the Scilly or the Galician islands. Moreover, there never was enough in either group to justify the name given by the Greeks.

"The British of the region of the Promontory of Belerium (Lands End)," says Diodorus, "loaded their tin on chariots which they drove across the dry intervening sands at low tide to the nearby island of Ictis. Here the alien merchants took it aboard and across the Channel to Gaul. Finally, they loaded it on their animals and traversed the whole of Gaul in thirty days, as far as the *embouchure* of the Rhône."

The Belerium Promontory is the Lands End of Cornwall. The Ictis of Diodorus, whose peculiarity is that at low tide it is a peninsula, seemed to correspond with the picturesque Mt. St. Michael in the Bay of Penzance, to which at low tides one can go afoot. Remembered historically, however, this Mount was never an island in ancient times. The Roman Vectis, now the Isle of Wight, has also been suggested, but at no time has that ever been accessible on foot. We must remember, moreover, the two distinct routes which linked the mines of southwestern England and Gaul. The more ancient—the sea route—which according to Diodorus meant four days of sailing, coasted England and then turned across toward the coasts of the Veneti, whose maritime supremacy is testified to by Cæsar at the time of the conquest. The transport of tin by the land route,

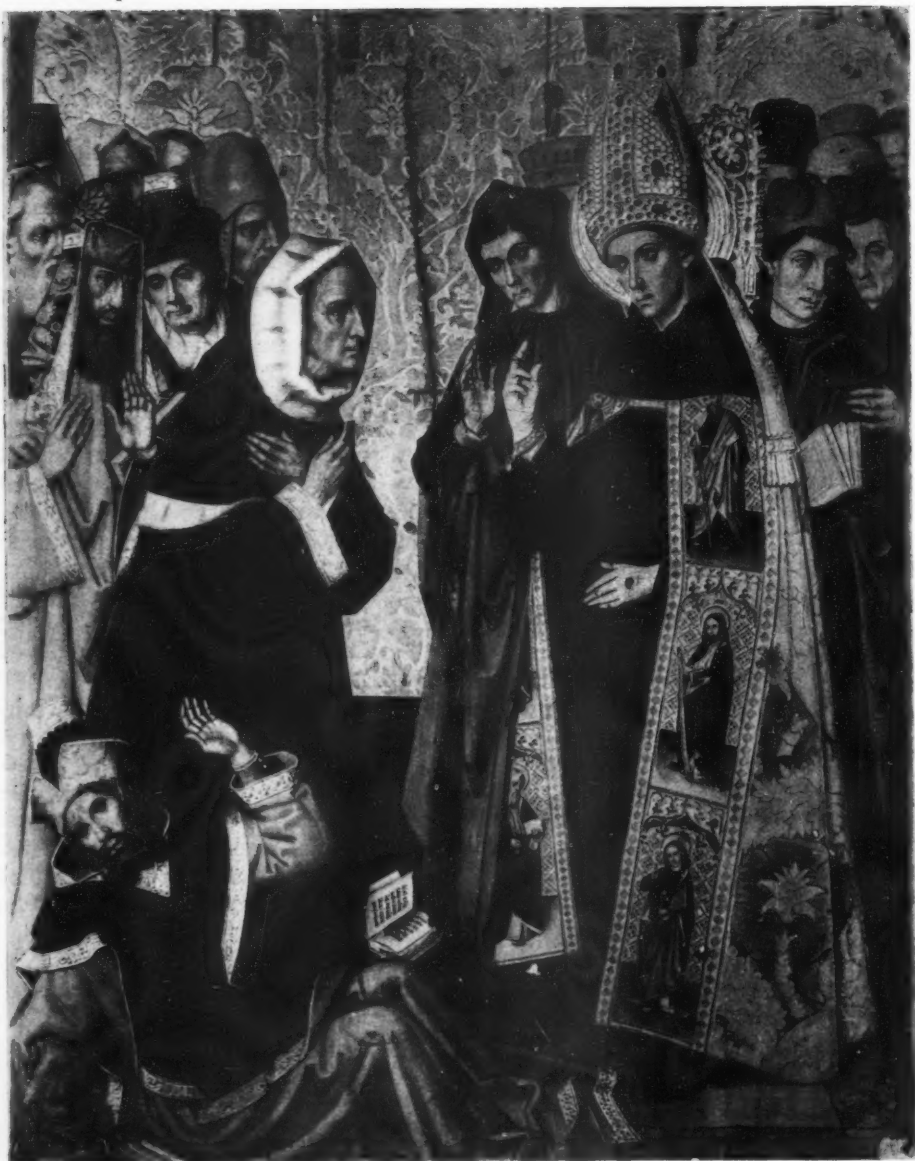
the only historic one, so to speak, was effected, according to Posidonius, by chariots laboriously driven from Cornwall to the east, over roads difficult to imagine today, for a distance of more than 350 miles to the island of Thanet off the Kentish coast. This island, the probable Ictis of the tin merchants, is not only directly opposite but is the point closest to the Continent. There the foreign traders embarked the tin for Gaul and loaded it on horseback for the long journey down to the mouth of the Rhône, a distance still greater and possibly more difficult than the trip made by the chariots of the Britons.

After the Roman conquest, Publius Crassus, whom we may suppose to have been the lieutenant of Cæsar, was the first to visit the Cassiterides and gave instructions for facilitating the traffic. This last passage indicates clearly that the islands visited by Crassus were surely the Scilly Isles.

In Galicia the women, then as now burdened with the heavy work of the field, broke up and washed the minerals—surely the oldest industry in the province.

If, as we believe, the epoch of the greatest activity in tin-working in Galicia goes back to the heyday of the second Gadir,—the Carthaginian city—it is comprehensible that it would have been useless for the Carthaginians to seek British tin when they then had such an abundance of it in the northwest of their own Peninsula. As for England, the testimony of Professor J. Rhys, in *Celtic Britain*, is authoritative: "We have neither linguistic or any other proof of the presence of the Phœnicians in this part of Europe. We believe also that in antiquity there never was any commerce in tin between England and Spain".





SAINT AUGUSTINE DISPUTING WITH THE MANICHEANS.  
TANNER'S ALTAR. MUSEUM OF BARCELONA.

# THE BEGINNINGS OF THE MUSEUM OF BARCELONA\*

By JOSÉ PIJOAN

*Professor of Art, Pomona College, Claremont, California*

TWENTY years ago the largest city of the Mediterranean, Barcelona, then with a population of eight hundred thousand, and today with over one million, had no museum of art to speak of. The "Provincial Museum", housed in an old desecrated church, where all the articles which could not be used in the daily life of the town had been thrown pell-mell, made a sorry show. But today this city boasts a museum of art, in Spain second in importance only to the museum of the Prado.

A few years ago it would have been impossible, or at least extremely dangerous, to tell the story of its formation and growth. Today, however, the very importance of the institution puts it beyond petty jealousies.

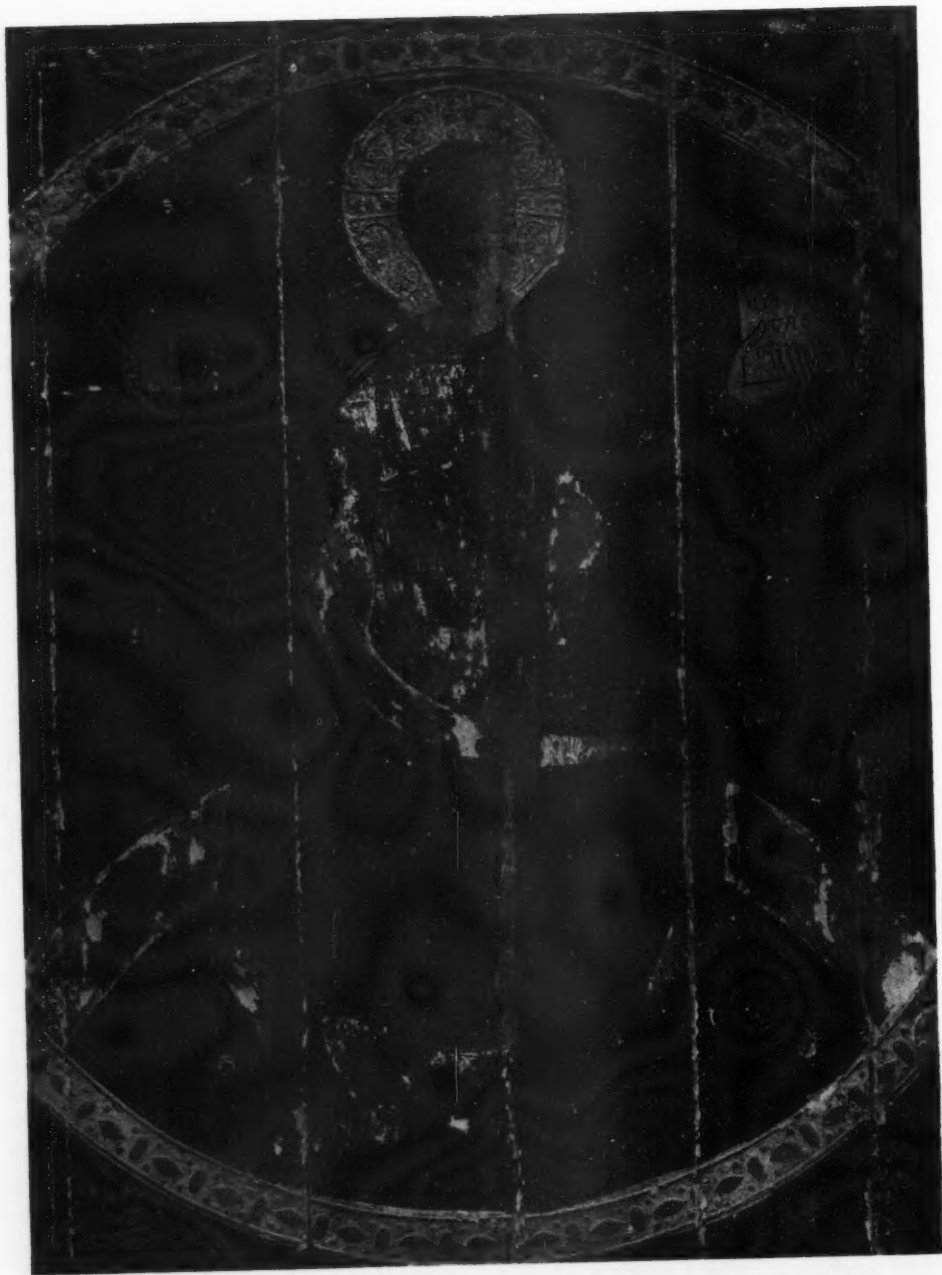
I am tempted to mention the names of several scholars here in America who know a great deal about those first adventurous days, because I am afraid the story will hardly be believed by the regular reader of this magazine. Professors Kingsley Porter and Post of Harvard, and Walter Cook and Walter Pach of New York University, will not mind being called as witnesses to what follows.

In the year 1905 the city council took its advice, in matters concerning exhibitions, decorations and other public affairs, from a superannuated *junta*, or Committee of Fine Arts. I had then just returned from my postgraduate work in Italy. Being appointed assistant professor of art in one of the

schools of the University, I was also named a member of this committee. I was the youngest of the lot. Fortunately the other members, some of them politicians, some scholars, and others artists, were patient enough to stand the thrust of my youthful impetus and discontent. We agreed that a Municipal Museum should be started.

A little collection—mostly modern paintings bought in days of exhibitions—and the inevitable casts of antiques stored in an addition to the School of Arts, could be used as a nucleus. But the question was:—Where to put the stuff so that it would look like a museum? In the Central Park of the city of Barcelona stood an old Arsenal, built in 1714—a gigantic building which the preceding generations of faithful monarchists had planned to change into a royal palace, in order that the Regent Queen, the mother of the present king, could eventually have an abode in Barcelona. When the royal family came to this big city it was necessary to furnish rooms of the City Hall with baths and beds, or to find quarters in an administration building, completely unfit for human habitation. So our grandfathers, deploring this state of affairs, and being loyal to the crown, conceived the fantastic idea of transforming the old Arsenal into a palace; and large sums of money were expended in remodeling this old warrior into a polite courtier. Fortunately, at the beginning of the century, the Labor, Republican and Catalan, or Sinn Fein

\* Professor Pijoan wrote in English.



CANOPY OVER THE ALTAR OF TAVERNOLES. MUSEUM OF BARCELONA.

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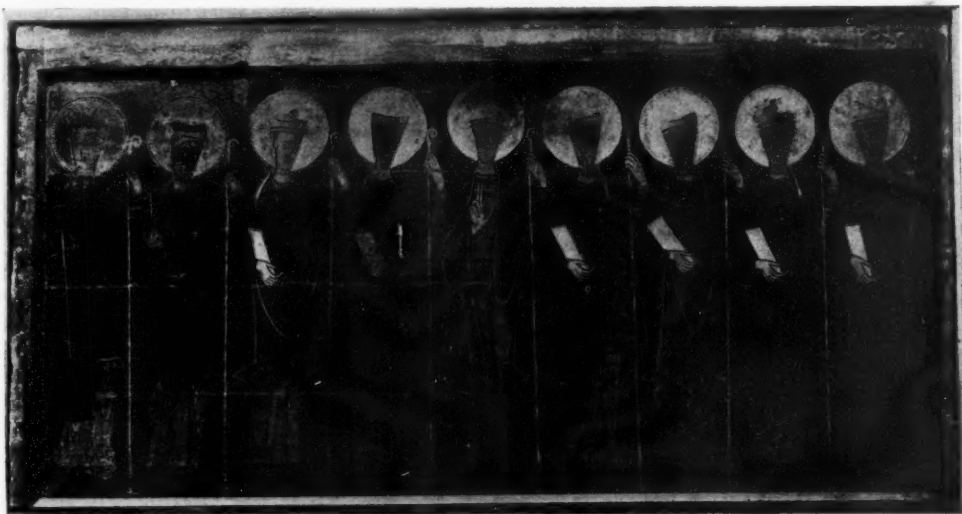
parties, secured a majority in the city council. Naturally, the first thing they did was to stop work on the royal palace.

As a result, the Queen Regent's Palace remained an unfinished ruin. It had no windows of any kind, no doors, no pavements, and the walls were without plaster. Elaborate ceilings of precious wood and bronze, and gigantic, skeleton staircases were left half finished. But, back in the yard, a tremendous accumulation of building material had been heaped up. Plainly, if we wanted to finish the building, without frills, there was already enough material to complete, and more than complete, the whole huge monument.

When we told some of the Republican aldermen of our plan to steal the building from the Regent Queen, and to use it for a Municipal Museum, they simply winked, smiled, and rubbed their hands. Since a deed for the building had been given to the Queen with great ceremony during one of her past visits it was necessary to act with

prudence. For the moment we said we wanted the building for a temporary exhibit only. Nobody had any objections. A few windows were fixed, a coat of cement was laid on some of the floors, and we threw in those dirty casts of the antiques, which seem to be the fatal beginning of every modern museum.

As no protest came from Madrid, we went ahead with the next two steps: first, calling the exhibit a museum, and second, finishing the building as fast as possible. There was no money in the budget for this purpose; but, as I said, we found plenty of building material right on the spot. Laborers were needed, so we hunted among the different brigades of municipal employees, street sweepers, clerks, firemen, etc., who had had trades in the past. With no great resistance they were all appointed watchmen of the museum; and we were surprised to find a little army of fifty men, all of whom were tickled to death to leave their brooms or pens, again to become carpenters, masons,



THE ALTAR OF TAVERNOLES. MUSEUM OF BARCELONA.

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MARK, MATTHEW AND JAMES. FROM AN ALTAR IN THE BISHOPRIC OF URGELL. MUSEUM OF BARCELONA.

painters or smiths, provided the city would keep paying their weekly wages. Even a couple of tailors were discovered who could sew the draperies. Of course it was a laborious process, but gradually we closed in several rooms.

Fortune favored us when we found in this unfinished ruin a guardian with the high sounding title of "Conservator of the Royal Palace", who was eager enough to come to our side, and to let us do what we wanted. Indeed, he was bribed with the hope that sooner or later he would become Conservator of the Museum, and perhaps even a Director. Then and there he made himself into an archaeologist and critic, and actually did grow in wisdom and knowledge as long as the museum was growing. But, in the beginning, it was most comical, the situation of that man.

He required receipts for every bit of building material, and kept a fastidiously correct inventory of stock. Every time we needed a beam, a bit of bronze or glass, he would demand of me a signed receipt, though I was nothing but a twenty-four-year-old member of a powerless committee. And when the door or window was finished he would make out to me another paper. Both documents were saved as his and my only salvation from jail. It was a most dangerous case of squatting. I am sure that in the royal

archives at Madrid an illuminated parchment with the deed of the palace to the Queen may still be found. However, as the royalty has now been presented with a palace in another part of the city, and as the museum is such an important institution, there is no more fear of trouble. New



JUDAS, THOMAS AND JAMES. MUSEUM OF BARCELONA.



JOHN, BARTHOLOMEW AND JAMES THE LESSER. MUSEUM OF BARCELONA.



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wings, added since that time, have enlarged it quite beyond the possibility of retreat.

Along with the renovating of this Arsenal - palace - museum we started making the collections, which, of course, were the main object of all our activity. One thing helped another. The building, being quite an imposing pile, made it easier for us to interest the aldermen in voting money for antiques; and filling the place with works of art made it less likely that the building could ever be restored to its former use.

A number of great masterpieces could be obtained without great trouble. The altar of the City Council's chapel, for example, painted in the fifteenth century by one of the disciples of Van Eyck, which had been stored in the Municipal Archives, was now removed to the new museum. Hundreds of scattered objects, valuable not only for historical associations, but also for their intrinsic beauty, came, one after another, to those newly finished rooms. It was not in vain that Barcelona was founded by Hannibal, rebuilt as a Roman colony, and became capital of the Aragonese Kingdom during the Middle Ages.

But we had a greater ambition than simply to make a city repository of relics. We planned to gather there most of the artistic treasures of half of Spain, many of which were still in churches or private hands. For this we needed money. The city voted the sum of twenty thousand dollars a year, and we extorted another sum from the Provincial Council, which fluctuated yearly between four and eight thousand dollars. What little else we had we begged. Nevertheless, in five years the museum became a place of international renown.

The story of the acquisitions may sound exotic to Americans; but perhaps the episode of squatting in the royal palace has prepared the reader for fantastic tales.

Much of the material came from the valleys of the Pyrenees, within the boundaries of the Bishopric of Urgell. This section had not been worked over by the dealers, and the priests were not yet aware of the value of their treasures. The Cathedral of Urgell, built and rebuilt many times since the time of Charles the Great, was cared for by a group of ignorant canons who quarreled bitterly among themselves. They had in common only the worry of cold drafts and damp winter weather. I made myself popular with them all by gossiping with them about colds, cures and foolish medicines. One of them joked with me, saying that the cathedral was like Noah's Ark, containing a pair of animals of each kind. I suggested improvements to the building which would make the place more fit for "real decent" canons. So, as I was a professor of art, they voted in consistory to ask me to go over the whole building and make plans for improvement. This was exactly what I wanted, because it gave me the chance to go between the vaulting and the roof, where tons of rubbish had accumulated. My, the stuff that was there! The canons even paid me fifty dollars for my report. I heard later on that they went ahead with my absurd scheme, which was to build another vault between the already thick vaulting and the roof.

I had to hurry because the dealers were stepping into those valleys with a great deal of money, and it was hard to beat them. When I could not get the antiques at my own terms, that is, for a song, I used the stratagem of

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*nailing* the coveted object. Nailing, in antiquarian lore, means to offer an exorbitant sum, much more than the object is worth. The owner who receives this offer then becomes bewildered and will not sell at any price. So the antique remains in its place at least for another generation.

It was a furious race with that international crowd of the dealer's world, whose powerful tentacles were spreading into Spain. But, in general, we beat them. On some occasions it was a misery to arrive only a few days late. For instance, in this very section of Urgell was the ruined Carolingian monastery of Tavernoles. Only its apse was still vaulted. The nearby shepherds had enclosed this apse with a wall and used the sanctuary for a church. When I first visited the place the old altar, smoked almost black, was still in its place, and, moreover, on the shell of the vault was a canopy with a painted figure of the Almighty. Both the altar and the canopy were of the eleventh or twelfth century, unique examples of liturgical paraphernalia. The reader will be able to judge its beauty by the reproduction.

But after a little dickering, and with the assistance of my canons of the Cathedral of Urgell, I got permission to buy both objects and to take

them to the museum. When I arrived at Tavernoles, however, I learned that a dealer had been ahead of me. The canopy was still there, and two hundred dollars made it ours. But the altar was gone. The priest told me the usual lie, that it had been stolen. Nevertheless, I traced the altar from town to town, or better, from dealer to dealer, until I found it five hundred miles away, in Madrid. It was in possession of one of those scholars, a dabbler in antiquities, a member of the Royal Academy of History, and a great connoisseur of Arab coins. To obtain it we had to pay a high price.



SAINT AUGUSTINE WASHING THE FEET OF CHRIST AS A PILGRIM. TANNER'S ALTAR. MUSEUM OF BARCELONA.

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But I cheated even him, because we got the best of his collection, including of course the altar, for three thousand dollars and a promise to buy the rest.

On another occasion, after months of struggle, I succeeded in getting the authorization to buy a piece of Hispano-Moreaque cloth, which was a dream of beauty, a chasuble belonging to a little parish church in Aragón. I could see with my own eyes the splendor of the silk and gold, with its bands of swans and flowers; but, not being an expert in such matters, I had my doubts as to the rarity of the pattern,

which is what gives value to fabrics of that kind. I took with me to the church a great connoisseur, J. Pasco, well-known all over the world for his collection of textiles. We had arranged in advance that he would say a certain word if the cloth were as good as I had expected; but when he saw the chasuble he forgot the word, and could only swear and swear again. Yet such was the frenzy of his enthusiasm that there could be no doubt as to his meaning.

It was plain that we had found a splendid piece,—but unfortunately half of the chasuble had disappeared within the time of my first and second visits to the church. A diabolic dealer had purchased it. Of course the price went up even for the remaining remnant. I had to pay twelve hundred dollars for part of the sleeveless mantle of a priest.

I traced the other half to Navarre. Later on it was in Paris, and finally reached the museum of the Hispanic Society of New York. A few years ago I was looking at it, with no sorrow at finding it there, and beside me stood our dearest friend, Archer M. Huntington. When I told him the story, and how we obtained the other half, he smiled to learn that we paid only twelve hundred dollars for our piece, and that it would



THE MARTYRDOM OF SAN CUGAT, PAINTED BY ALFONSO DE BAENA, NOW IN THE MUSEUM OF BARCELONA.



THE JUDGES AND THE PAINTER. DETAIL OF THE SAN CUGAT ALTAR.

have been much less if the stroke could have been made just a few weeks earlier.

Sometimes it required the greatest ingenuity to shake the plum from the tree. About twenty-five miles north of Barcelona there is a Benedictine building erected over the walls of a Roman *castrum* which, during the Middle Ages, had a long-continued influence on Catalan civilization. Now the monks are gone, the monastery is ruined, and the big monastic church serves as a parish house. In this place, called San Cugat of the Valley, a painting of the fifteenth century was preserved by a man called Alfonso de Baena. It is one of the milestones of Spanish painting. Of its importance even the lay-

man will be able to judge from the reproductions. It made you cry to see such a wonder, kept in the damp vestry of that dilapidated church, the pigment falling off in flakes. I approached the Bishop, and offered eight thousand dollars for the painting, though the price might just as well have been sixteen or sixty. He refused, saying that antiques were the parchments of the church, charters of nobility, titles of honor, and what not. His Eminence was a very thin, pale, almost transparent man, very rigid in matters of discipline, so dry and unhuman that the priests used to call him the "Codfish", meaning the flat, dry, salted cod, which is used so much in Spain during lent. It was evident that "His Emi-



## ART AND ARCHAEOLOGY

nence the Codfish" would not surrender easily; but, with another member of the committee of fine arts, the dear Mr. R. Casellas, whose reputation has reached this country, I planned a trick to overcome the stubbornness of the Bishop.

The church of San Cugat was in disrepair, so it was quite legitimate to circulate rumors exaggerating its bad condition; and it was quite easy to hit the heart of His Eminence through the newspapers, every week or two. Casellas and I had many friends among the journalists, who were anxious only to get news. Inevitably, the morning after the appearance of one of those exasperating reports, I used to go to see the Codfish, just at the time his daily medicine was due. The conversation would be short.

"Your Eminence, have you read the papers?"

"San Cugat! San Cugat." His Eminence would look at me in furor. "No, no, no. I told you already, no. The painting is all right where it is."

My last words were always: "Well, you think it over. Eight thousand dollars will repair the building, and will save the painting."

Seeing that we had reached an impasse, Casellas and I organized a Machiavellian scheme. We suggested that perhaps the monastery could be repaired with money secured by the proceeds from a festival and a great pageant, showing scenes from the history of the place. Naturally it would start with the Roman legionaries thriving within the walls, then show the martyrdom of a Saint beheaded there in times of persecution, followed by tournaments of the Middle Ages, with monks and knights galore. There were plenty of fools to prepare the stage work; and a committee was organized to go on with the scheme.

Notwithstanding the fact that the festival attracted the crowd, when it was all over the Bishop was in the hole two thousand dollars . . . just as we had expected!

I can still see his white ivory face the night that we read a statement of the affair. He was sitting behind a velvet-covered table, upon which rested two candlesticks. There was no longer any escape, and he sold out. When we paid him the eight thousand dollars, to make up this deficit and to repair the building, and as he gave me the order of delivery for the painting, he stared at me with his piercing, fiery eyes, and said: "You succeeded in getting the picture. Remember, young man, that for five hundred years it has been kept in the place for which it was painted. How long will it stay in your museum?" I was rather confused, because I admired the old man very much; but I had lucidity enough to answer him: "Most likely not another five hundred years, but neither would it have been another five hundred years in your monastery."

That very afternoon Casellas and I went to the monastery, and took our treasure down to the museum.

I could give details like these indefinitely, because the problem was a complex one. The need was great, the available funds exceedingly small, and competition with the dealers pressing. It is necessary to say that we had helpers everywhere, and an imponderable sympathy for our work was awakened all over the land. Sometimes assistance of money came from private individuals. On one occasion we wanted to buy a manuscript which was already priced by the National Library of Paris. It was a matter of obtaining four thousand dollars in a few hours. We decided to assess ten





THREE BISHOPS, SAINTS OF TAVERNOLES. MUSEUM OF BARCELONA.

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people four hundred dollars each; and I am proud to say that one of the four hundreds came from New York. We had to cable our American friend the difference of the exchange between four hundred dollars and four hundred *duros*, which was three or four per cent.

We spread our field of activity down to Valencia, and we even excavated part of the ruins of the Greek city of Ampurias, the famous Emporium on our Mediterranean shore. The work has been continued since then and the funds increased; but of course the times have changed, and, the people becoming wise, prices have risen accordingly. The Museum of Barcelona just lately paid eighty thousand dollars for the fragments of the altar of the Tanner's Guild, for which I bargained, and could have bought in 1909 for twenty-four thousand dollars. Unfortunately we did not get them, that is, the twenty-four thousand dollars. It was a good buy, though, for eighty thousand. Such things are worth whatever you can pay for them.

Sometimes I see one of those beloved old masterpieces in America. Nobody knows where it came from, but it looks to me, to me alone, like an old acquaintance. I am inquisitive from pure love, and I ask the curators of the American museums how they succeeded in getting those friendly stones or paintings which hold part of the spirit of another land. I would

like to know their itinerary since they left some Spanish castle or church until they reached this final destination. With morbid curiosity I hazard asking how much they paid for them; and this is an impertinence. They never answer. They look at me, smiling heartlessly, but nothing else. I insist, mentioning a figure. I say: "Was it so much?" The answer is always, "More". And, believe me, the American museums know how to buy.

I am perfectly aware that this relation will produce a strange effect on Anglo-Saxon readers. Even on me it produces a nauseating effect, because the vivid details come to my memory with ferocious force. In a country of steady growth such as the United States the manner of accomplishing a social program must be more sober.



THE ALTAR OF THE BARCELONA CITY COUNCIL, NOW IN THE MUSEUM.



THE STAGE OF THE ROMAN THEATRE WITH PART OF ITS COLUMNIATION RECONSTRUCTED. VIEW FROM THE UPPER SEATS.

## THE ROMAN THEATRE OF MERIDA\*

By JOSÉ RAMÓN MÉLIDA

*Director of the National Archaeological Museum*

THE Spanish town which conserves more Roman monuments than any other is Mérida, the Colonia Augusta Merita founded in 729 by Rome, twenty-five years before Christ. It may well be believed, as much by the direct testimony of the ruins as from the references to the city by classic writers—principally Pomponius Mela, Pliny and Ausonius—that the city was the most important in all Hispania. From its very foundation it was the capital of Lusitania. It was privileged by its situation in the smiling, fertile *vega* of the river Anas (the Guadiana), whose outlet into the sea afforded communication with the ports of the Empire and inspired the establish-

ment of an emporium on the alluvial island at the river's mouth. The magnificent bridge of sixty arches over the Anas connected it with the highways of Betica, while another over the little river Albarregas linked up the road system of Lusitania proper and of the *Tarraconensis*. All this favored its rapid growth and progress, to which the Consul Marcus Agrippa and the Augustan legate, Publius Carisius, contributed. The latter was the first governor of Lusitania and minted money in Mérida.

The city was drained by a vast network of sewers which still exist; amply supplied with potable water from three aqueducts whose imposing remains permit us to appreciate an original em-

\* Translated from the Spanish by the Editor.

## ART AND ARCHAEOLOGY

ployment of stone alternating with brick in its aerial construction, which trails its long tail of lofty reservoirs behind, the one named for Proserpina being a gigantic work.

Notwithstanding the vicissitudes of the centuries it has been possible to recognize in the ruins the existence of temples to both the deities of Rome and of the foreigner, a sumptuous theatre, amphitheatre and enormous circus, baths, and luxurious houses with beautiful mosaics. The copious epigraphic collection reveals to us the quality of the citizens, magistrates, notable patricians, natives and a cosmopolitan population, since we have discovered names other than Latin and Iberian—Greeks, Syrians and people, in fine, of many different countries such as are encountered only in great

cities. It was no hyperbole that called Mérida "the Rome of Spain".

Among the ruined monuments, which remained semi-forgotten during the centuries, there thrust up from the accumulated earth in the solitude of an open field at the extreme southeast of the city, the upper tiers of seats of the theatre in huge, uniform blocks of concrete in a semi-circle which the people call the Seven Seats.

I cannot describe the lively emotion with which for the first time in 1907 I contemplated these ruins, considering that beyond a doubt the crop then sowed concealed the greater part and condition of the grandiose monument. In previous years the Subcommission of Monuments had undertaken the discovery with better intentions than financial resources. Funds, however,



VIEW ACROSS THE ORCHESTRA AND SEATS OF THE THEATRE.

## ART AND ARCHAEOLOGY



ONE OF THE GALLERIES OF THE THEATRE.

were necessary, and in 1910, with a State subvention, I consecrated myself to the effort and in successive campaigns brought it to a happy conclusion. The results have been superior to our hopes, since we dared not anticipate more than the skeleton of a monument; we did not dream of encountering the numerous collection of beautiful marbles which adorned it. To reach all these marbles, it was necessary to excavate to a depth of nine metres in certain spots. As it stands, the theatre is all but complete. It shows the *cavea* with its three orders of seating, the orchestra with a marble pavement, the *scena* with all its parts, including the *choragia* or dressing rooms for the actors.

In the construction of this theatre the Vitruvian rules were closely observed,

beginning with the awning overhead to shelter the spectators from moisture, for which reason also the building was drained by three conduits. Fifteen *vomitoria* or exits facilitated public access to the tiers according to the order decreed for the varying categories of citizens. The lower tiers of seats, or *ima cavea*, of 23 rows, destined for the equestrian order, were divided into six sectors or *cunei* by little stairs whose joints can be recognized. They were reached by five high entrances and six doors to the center which communicate with an interior semi-annular



THE GODDESS CERES: ONE OF THE DECORATIVE STATUES.



## ART AND ARCHAEOLOGY

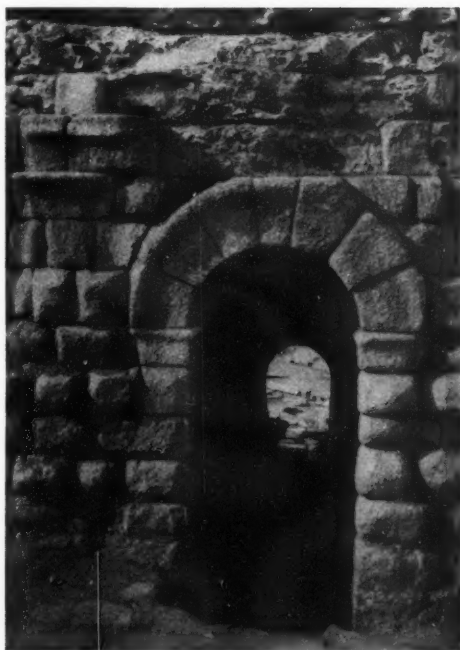
gallery. Five steps are to be noted in the middle series and other similar ones in the upper, the *summa cavea*.

The hemicycle in its lower section is finished with three rows of seats in marble for movable chairs destined for the authorities, thus ornamenting the orchestra. The proscenium retains its marble revetment and remains of the small exit stairs from the *scena* or *pulpitum*.

What gives most value to the Emeritan theatre are the important remains of the sumptuous monumental construction of the base of the *scena* or



THE FIGURE OF PLUTO WAS AMONG THE DECORATIVE STATUARY OF THE THEATRE.



A "VOMITORIUM" OR EXIT OF THE THEATRE.

*frons scena*, which have permitted its reconstruction in part. In that front are still to be seen the three doors by which the actors entered and passed from the scene.

Most singular are the numerous series of marbles which contributed to the rich decoration of the *scena*, composed of two orders of Corinthian colonnades whose trunks are of blue marble, the bases and capitals being of the same white marble as the entablature. A revetment of marbles, also colored, covers the basement doors and lower section. The intercolumniation was adorned with marble statues representing Ceres, Pluto, Proserpina, Bacchus, Venus, three cuirassed emperors and two personages in togas. In the *scena* we discovered three ditches or pits for machinery, and in the line

## ART AND ARCHAEOLOGY



THIS HEADLESS FIGURE, BELIEVED TO REPRESENT PROSERPINA, IS A IId CENTURY WORK IN THE NEO-ATTIC STYLE OF HADRIAN.

of the proscenium twelve little "wells" to take care of the raising and lowering of the drop-curtain. The diameter of the semicircular construction of the *cavea* is 86.63 metres. The *scena* measures 59.90 m. in length by 7.28 m. in width and depth.

At the extremes of the hemicycle still exist the two galleries over which were the tribunes reserved for certain of the authorities or for ladies. Both galleries opened into the orchestra by

either of two doorways upon whose lintels the inscription

M. AGRIPPA L. F. COS. III. TRIB. POT. III. is still readable. Two other inscriptions refer to the sons of Agrippa, Caius and Lucius, the first, with the title of Prince of Youth, revealing the fact that the theatre must have been completed in the year 18 B. C.

The *scena* contains indications and its worked marbles denote by their style that the structure was reconstructed in the time of Trajan and Hadrian, to which a partly obliterated inscription seems to refer. The Neo-Attic style of Hadrian corresponds closely with that of the statues.



THE RECONSTRUCTED "SCENA" OF THE ROMAN THEATRE.

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In the first row of one of the *cunei* there is an inscription which indicates seating room for ten gentlemen. With this as a basis, the capacity of the theatre is readily calculated at a minimum of 5,500 spectators. The architectonic type is the same as that of Tuga, the former Argelia.

None of the Roman theatres in Spain whose structure is preserved for us, including even the very finest—among which are Sagunto near Valencia, Tarragona, Clunia at Burgos and Acinipo at Málaga—is comparable to Mérida, nor do any of the others present either structure or marbles in such excellent condition. Only at Tarragona have any marbles at all been discovered. Mérida is far and away the finest and most magnificent, and besides being the most complete, thus permitting us to study it in every part, was one of the most important in the Empire.



PARTIAL VIEW OF THE EXTERIOR OF THE THEATRE, SHOWING TWO OF THE "VOMITORIA" OR EXITS.

## THE ROYAL ACADEMY OF HISTORY IN SPAIN

(Concluded from Page 9)

by admission to honorary or corresponding membership. Among those in the United States who at present are thus cooperating are D. Juan C. Cebrián, who is an Honorary Member, and the Corresponding Members Stewart Culin, Archer M. Huntington, G. R. Shepherd [G = Guillermo = William], Marshall H. Saville, Rodolfo Schevill,

Carlos F. Lummis, Juan FitzGerald, Ricardo Gottheil, Homero Serís, Roger Bigelow Merriman, and Ch. H. Cunningham.

Such, in general terms, have been the labors and the accomplishments already achieved and still to be realized by the Royal Academy of History.



MANTEGNA'S DEATH OF THE VIRGIN, ON WHICH MODERN LANDSCAPE PAINTING  
IS BASED.

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MEMLING'S ADORATION OF THE KINGS.

## THE RICHES OF THE PRADO MUSEUM\*

By F. J. SÁNCHEZ CANTÓN

*Subdirector, the Museum of the Prado*

IT IS by no means easy to sum up in any article the significance of the Museum of the Prado in the world of art. Accordingly, this attempt is the merest sketch of what distinguishes and characterizes it.

There is no more splendid collection of paintings in the world. It is a museum of masterpieces and something even more singular: a Museum of works of beauty. These were not gathered on the basis of scientific criticism in the endeavor to bring together examples of every time and

school. The Prado is in reality the picture-gallery of a family most powerful for three centuries, and it had the good fortune to enjoy its opulence in the most brilliant period in all the history of painting.

In its greatest and best part, the collection is that of the pictures of the Kings of Spain. This explains the gaps to be observed in the series, and also accounts for the simply prodigious abundance of gems which enrich it. From the XIIIth century on, the Kings of Spain had at their service permanent court painters, and from the

\* Translated from the Spanish by the Editor.

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middle of the XVth century the acquisition of paintings absorbed large sums from the royal rents. Isabella the Catholic gathered so many paintings that thirty-eight of them are still conserved in the Royal Chapel at Granada; Charles V, and above all Philip II, augmented the collections to an extraordinary degree. Philip IV outdid his predecessors; Philip V and his wife Isabel Farnese, and his nephew Charles IV, followed the distinguished tradition; and Ferdinand VII, of execrable memory, presented as his unique title to glory the creation of the Museum of the Prado in 1819. Later additions augmented the number of pictures but did not increase the prestige of the Museum. Difficult enterprise indeed, to exceed or even to equal the quality of the first collections!

Of one other thing, too, Spain can be proud. Notwithstanding the Kings of



RAPHAEL'S GENIUS IS CLEAR IN THIS PORTRAIT OF A CARDINAL, SUPPOSED TO HAVE BEEN ALIDOSI.



ONE OF TITIAN'S FINEST PORTRAITS IS THAT OF THE EMPEROR CHARLES V AT THE BATTLE OF MÜHLBERG.

Spain were lords of so many countries in the XVIth and XVIIth centuries, not a single picture came into their power through force or the right of conquest. Our monarchs were respectful with the artistic treasures of their various States and never despoiled subject lands for the benefit of Spain. The history of the paintings in the Prado is without a blemish. Philip II, so enthusiastic over beautiful pictures and so deeply interested in Flemish painting, ordered a copy of the *Retablo of the Mystic Lamb* of Ghent, and had no thought of possessing the original. This admirable copy was lost for Spain with many other paintings in the Napoleonic wars. . . .

I have already indicated that the Prado does not possess paintings of all schools. It has only one English work. The representation of the Dutch School

## ART AND ARCHAEOLOGY



MARIA DE MEDICI, QUEEN OF FRANCE, ONE OF RUBENS' FINEST PORTRAITS.

is also small, because that school was contemporaneous with the religious wars between Spain and Holland. The Italian primitives are also rather slightly represented. The quality, however, is of the very highest. The *Annunciation* by Fra Angelico may be counted among his finest works, and Mantegna's *Death of the Virgin* has exceptional value in the history of art, because upon it modern landscape was based.

On the other hand, the Prado is rich in splendid examples of Italian painting from the XVth century on. Raphael is represented as in very few other museums. The delicious *Holy Family of the Lamb of God*, signed in 1507, and the prodigious *Portrait of a Cardinal* are not surpassed by any of the author's other works. They are surrounded by such famous pieces as *The Pearl*, the *Pasmo de Sicilia*, the *Virgin of the Fish*, and other immortal

creations of the artist who divides the history of painting. Curiously enough, the Prado has nothing by Leonardo, for certainly the *Gioconda*, so different from her of the Louvre, is not from his hand. Two admirable works by Luini, however, evoke the enchantment of his exquisite art. Six Andrea del Sartos admirably display his dominion in the field of composition, and the picture of his wife, the enigmatic Lucrezia di Baccio, testifies to his psychological profundity, while the sensual grace of Corregio is revealed in the *Noli me tangere* and the *Virgin of the Grotto*. It is in the Venetian school, however, that the Prado reaches heights attained by no other museum. Apart from a good Bellini and an interesting Catena, the series may be headed by a capital painting, the Giorgione—very few authentic



VAN DYCK'S "MARTIN RYCAERT, THE ONE-ARMED PAINTER".



ONE OF ALBRECHT DÜRER'S MAGISTERIAL WORKS IS HIS "SPIRITUAL SELF-PORTRAIT."

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BOSCH'S TRIPTYCH OF THE ADORATION OF THE KINGS.

works of his are preserved—and culminates in a marvelous collection of Titians.

Italian critics like Venturi, Gamba and Fiocci say that to grasp fully the significance and beauty of the Venetian school, a visit to Venice is insufficient: the student must see the Prado. Titian was never in Spain, but for many years of his long artistic career he painted for both Charles V and Philip II, putting into these Spanish commissions his very best efforts. In consequence the Prado boasts no less than forty of his can-

vases, among them his finest portrait, *Charles V at the Battle of Mühlberg*, his finest mythological works—*Danäe*, *The Bacchanal*, the *Oblation to the Goddess of Love*, and many other gems which run all the way from the *Virgin with Saint Bridget* to the final splendors of his genius in the canvas which celebrates the battle of Lepanto and the spiritual *Self Portrait* which seems so clearly to bring the first tidings of Rembrandt.

Veronese, that inimitable interpreter of Venetian luxury and sumptuousness, with his *Jesus Among the Doctors*,



## ART AND ARCHAEOLOGY

his *Martyrdom of San Ginés* and the *Centurion Before Christ*, to cite no others, gives a faultless impression of his art, so marvelously summed up in the *Moses Saved From the Nile*.

More than half of the Museum's thirty Tintoretto's are masterpieces. This is not astonishing when it is remembered that beside being one of the foremost of Italian artists, he exercised a profound influence over Spanish painting through the medium of El Greco and Velázquez, who acquired the best of these works for the king.

Quite as notable for its quantity as for its quality is the group of Bassanos. Space forbids describing the other Italian paintings, but how can I omit the excellent Guido Renis, the magnificent Guercinos and Vaccaros, the vigorous Stanzionis and Gentileschi? Of Luca Giordano, that most fecund Neapolitan, the Prado has no less than forty-eight examples, while Tiepolo, last great painter of the Venetian School, who died in Madrid, can be better studied as a master of the technique of oils in the Prado than anywhere else.

If the mere inventory of the Italian

riches of the Prado is so brilliant, the list of Flemish paintings is no less dazzling and possibly even more complete. In contrast with its poverty in Italian primitives, the Prado is rich in primitives from Flanders. Our kings,



PETER MARTYR PREACHING. BY PEDRO BERRUGUETE.

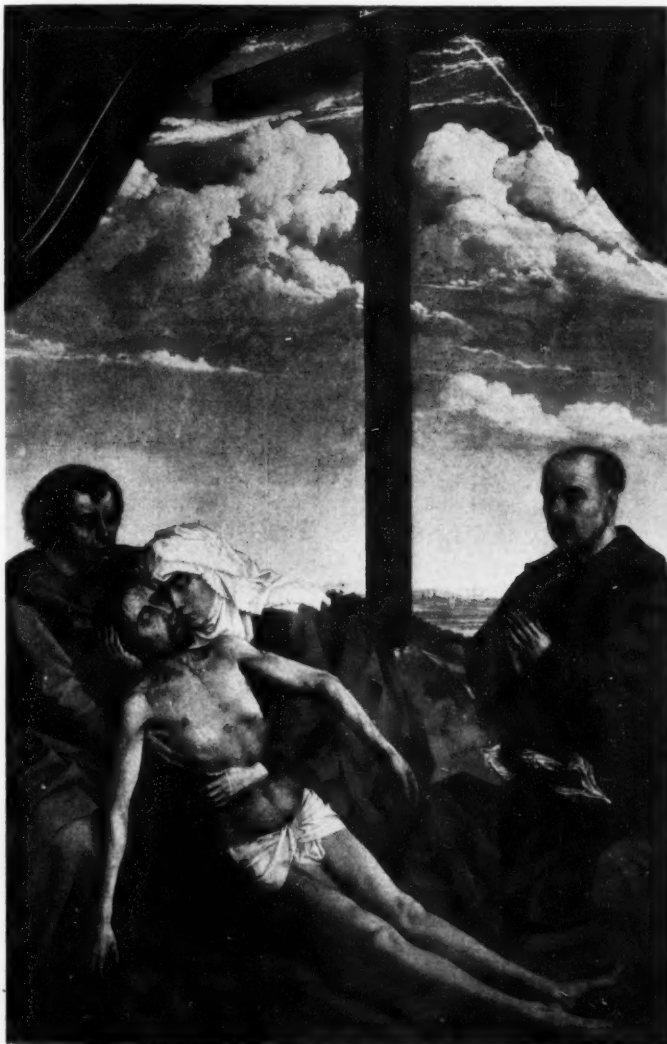
## ART AND ARCHAEOLOGY

from Juan II to about the middle of the XVth century, were greatly devoted to these Flemish pictures, so fresh and ingenuous. That theme of incessant discussions between the critics, *The Fount of Life*, heads the collection: we cannot come to any other con-

clusion than that it is intimately related to the *Retablo of the Mystic Lamb* by the Van Eycks. Superb indeed is the conjunction here of four paintings by Dierick Bouts; among the best productions of the mysterious Master of Flemalle we must consider the *Santa*

*Barbara* and the *Saint John*, by the Master Enrique de Werl, dated 1444. We can also admire unstintedly the *Pietà* by Van Der Weyden, acquired in 1924, the *Crucifixion* which bears Dürer's signature, two good copies of the great *Descent From the Cross* of the Escorial and the enormous triptych of the *Sacraments*, both works from his studio. The triptych *Adoration of the Magi* is by Memling, of which the similar piece in the Hospital of St. John in Bruges is beyond question a less excellent reproduction. Two suggestive *Madonnas* by Gerard David, and another two by Mabuse, stand out from among the other Flemish works which we cannot detail here.

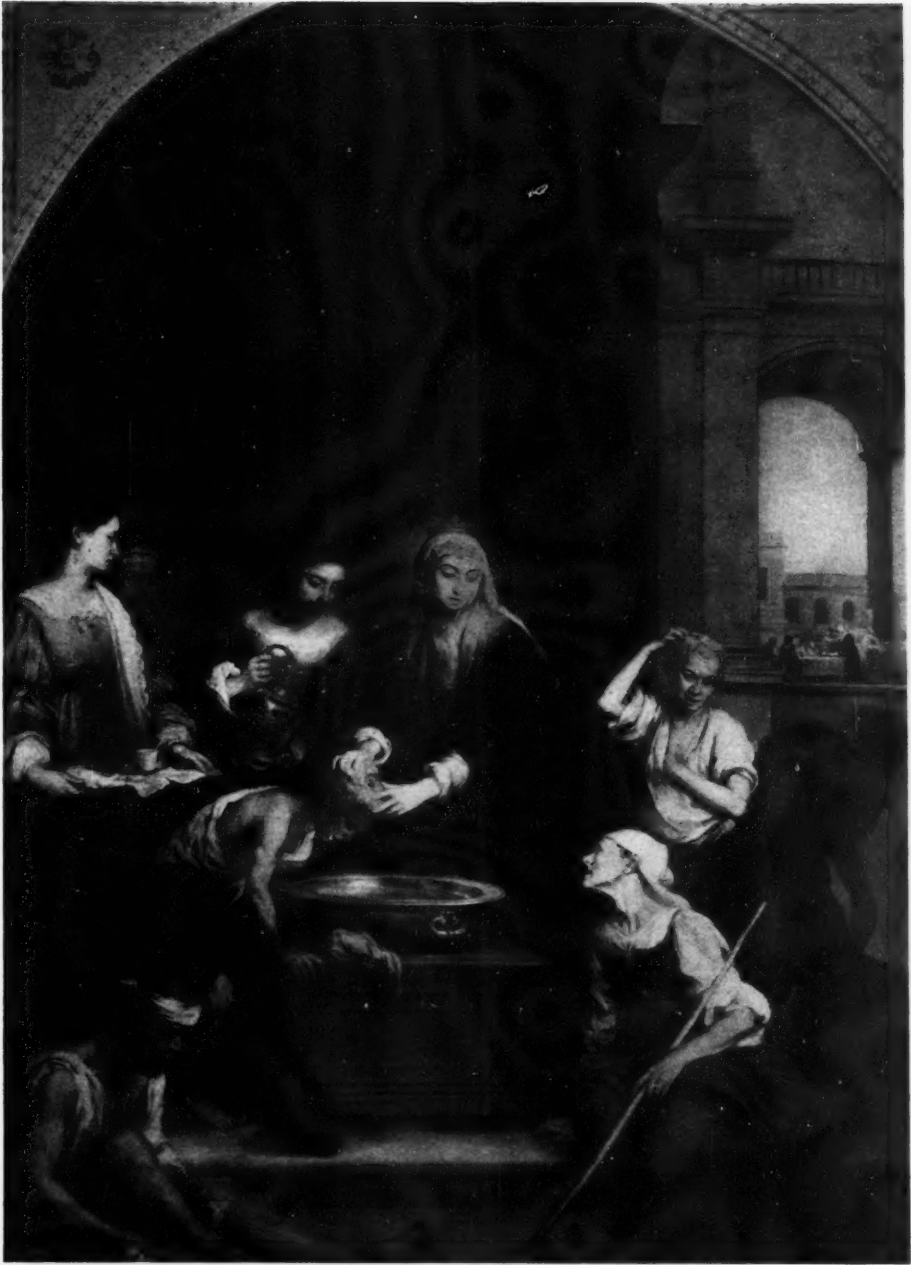
By unusual good fortune the Museum possesses six paintings by the strange Patinir, among them his most important work, the *Temptation of St. Anthony*, in which the



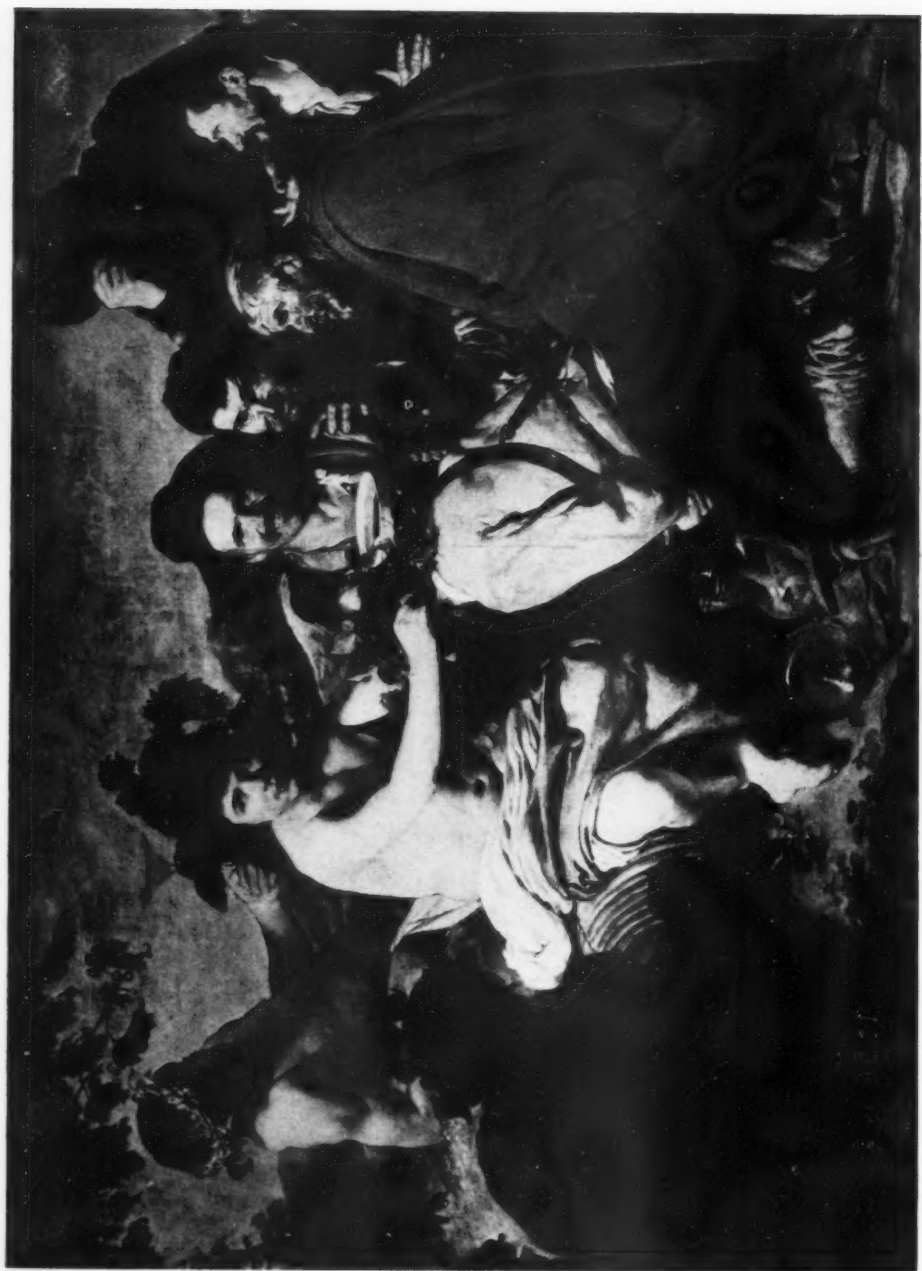
ROGER VAN DER WEYDEN'S PIETÀ OR DESCENT FROM THE CROSS.



VERONESE'S GLORIOUS "MOSES SAVED FROM THE NILE."



MURILLO'S ST. ISABEL OF HUNGARY IS ONE OF THE PRADO'S FINEST EXAMPLES OF THE WORK OF THE "MOST POPULAR OF SPANISH PAINTERS".



LOS BORRACHOS BY VELÁZQUEZ IS A MASTERPIECE FROM EVERY ANGLE, NOTWITHSTANDING THE THEME WAS NOT A POPULAR ONE IN SPAIN.

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VELÁZQUEZ' SURRENDER OF BREDA IS ONE OF THE WORLD'S GREATEST CEREMONIAL PICTURES.

figures are those of Matsys. Exceedingly valuable also is the series by Jerom Bosch, whose *Epiphany* is especially noteworthy. In this section of extravagant and exquisite artists must also be included the elder Brueghel's macabre *Triumph of Death*.

If we pass at a single step to the XVIIth century, we encounter at once the overwhelming personality of Rubens, represented by eighty-nine works. Only his prodigious fecundity, his two visits to Spain and the fact that he spent long years in the service of our monarchs can explain so astounding a richness. Even more significant than the number is the amazing quality of these Rubens canvases. The case of Titian is repeated in him; moreover, Rubens dedicated his best hours to

the service of Philip IV and the Archdukes in such pictures, to cite only a few of the very finest, as *The Epiphany*, *The Three Graces*, *The Garden of Love*, *Nymphs and Satyrs*, *Diana the Huntress*, the marvelous *Portrait of Maria de Medici*, all of which must be included as among the most genial productions of this veritable prodigy of nature. If from these master-works we descend to others more humble, we immediately encounter little gems such as the *Virgin and Child* within an ornamental border of fruits, flowers and animals by Brueghel of Velours which, to the freshness and grace of its execution, adds the anecdotal singularity of having been studied by the present Pope, Pius XI, in a learned article, not, however, without its errors. Papal infallibility hardly extends to the historic.

## ART AND ARCHAEOLOGY

In the work of Rubens' successors the Prado is fortunately rich. Van Dyck displays his peerless elegance as a portraitist in the *Pontius*, *Music*, *Ryckaert*, *The Countess of Oxford*, the *Count Berg* (the oval in which the artist himself figures), and *Endymion Porter*. As a religious painter he is represented by *The Capture* and *The Brazen Serpent*. Jordaens displays in our Museum the diversity of his talents which in other Museums are obscured by his method of work and repetition of themes. Certainly in no other collection can Brueghel de Velours be studied to greater advantage, since the 47 of his paintings catalogued by the Prado turn every facet of his varied art to the beholder. The landscapists Valckem-

burgh, Momper, Bril, van Artois, Miel and others; the animal painters Snyders, Fijt, Vos and their fellows; the still life and marine artists may be considered here in characteristic and, for the most part, admirable works. Particular mention must be made of the extraordinary group of Teniers, more than fifty in number.

The XVth century Dutchmen cited belong among the Flemings. Of the XVIth century men, apart from various excellent Marinuses, the Prado counts among its treasures capital examples of Antonio Moro, painter to Philip IV, and contributor to the formation of the Madrid School of court portraitists. I have already indicated the reason for the scarcity of XVIIth



TITIAN'S GREATNESS EXTENDED TO EVERY PHASE OF HIS ART, AS WITNESS HIS RENDERING OF THE LEGEND OF DANÆ AND ZEUS.



THE FAMILY OF CHARLES IV REVEALS GOYA AS A RUTHLESS PSYCHOLOGIST.

century Dutch examples. Nevertheless, a good Rembrandt, four precious little van Ostades, two Ruysdaels, an admirable Matsys and ten Wouvermans, among others, furnish a clear notion of this great pictorial school.

Four magisterial Dürers—his *Self Portrait* of 1498, *Portrait of a Man*, dated 1524, *Adam and the Eve* of 1507—make a splendid representation and are accompanied by two curious hunting scenes by Cranach the younger and two strange examples of the enigmatic Hans Baldung Grien.

In the French School, among numerous Bourbon portraits, there stand out various solemn compositions by Poussin in an excellent state of preser-

vation, a series of landscapes by Claude Lorrain painted for Philip IV and two delicious small works by Watteau.

With space so limited, I must forego everything else for a brief word on Spanish painting. Knowing the origin of a large part of the Prado's treasures, it will surprise no one that the relatively small representation of the Spanish Primitives came from the royal collections. Catalan art may be studied only through a few examples of Bosch. The school of Aragón is represented by a most interesting anonymous *retablo* giving the legend of St. Michael, which appears to have been painted about 1450 by a prophet of Bosch, and the *Sto. Domingo de Silos*, a docu-

## ART AND ARCHAEOLOGY

mented work of 1474 by Bartolomé Bermejo, the most vigorous of the Spanish painters of the XVth century. Of the Spanish School I may cite the serene *Christ Enthroned* of Fernando Gallego and the superb paintings of Sto. Tomás de Ávila executed by Pedro Berruguete, the great Spanish artist whose fame is now universal. In fact, the pictures of the wisemen from the *studiolo* of Urbino, hitherto attributed to Justo de Gante, Melozzo da Forlì and Giovanni Santi, are really from his brush. The mysterious and exquisitely colored picture of the *Virgin of Montesa* serves as a link with the art of the XVIth century.

From this point on the series is more complete, and accordingly, without more space than is at my disposal, impossible to analyze. The Juanes, father and son, already in the full Renaissance; the "Divine" Morales, almost without a peer in penetrating to the uttermost depth in giving expression to popular devotion; Juan Correa, the ingenuous narrator of the history of the friars; and finally Sánchez Coello, the portraitist disciple of Antonio Moro, who initiated the school of chaste portraiture which culminated in Velázquez and who toward the close of the XVIth century stirred Juan Pantoja de la Cruz to his austere portraits. Religious mannerist painting can hardly be studied in the Prado which, however, loses nothing on that account.

On the other hand, Greco both disconcerts and compels admiration with his portraits of hidalgos and by his re-

ligious works, of such exalted mystic expression and emotional profundity. Greco's art was the most vigorous offshoot of Venetian flowering which, interjected into Spanish painting, furnished the sap which nurtured it to full splendor. There is neither a complete lack nor yet an abundance of the works of those who turned to Nature for truth in guiding Spanish art. Examples are the two good works of Francisco Ribalta and one of Herrera the elder, painted with *brio* and an implacable realism.

Of the great generation of painters

which includes Zurbarán, Ribera and Velázquez, the Prado possesses few but good works of the former, but many admirable examples of the second and third . . . not only half of the latter's total pro-

duction but all his very best with the exceptions of the *Portrait of the Pope* and the *Venus of the Mirror*, which belong among his happiest creations. The Madrid School contemporary with and subsequent to Velázquez is brilliantly represented by Cerezo, Antolínez, Mazo, Carreño and Claudio Coello in selected paintings which evidence the vigor of Madrileño art, which owed so much to Velázquez but which, to avoid any servile imitation of him, struck out boldly for itself.

Magnificent indeed are the canvases of Murillo, his art culminating in the *medios puntos* and in his *Santa Isabel*. Nowhere outside Sevilla can one reach fuller knowledge than here of this most universally popular of all Spanish painters.



THE FAMOUS "MAJA DESNUDA". BY GOYA.



## ART AND ARCHAEOLOGY

Splendid brooch on the chain, the figure of Goya sums up ancient painting and initiates modern art with possibilities some of which still remain for the future to realize. Only in the Prado Museum is it possible to study

Such, in brief, are the riches of the Prado. Space fails to present an adequate idea of them: furthermore, neither the written word nor even the graphic illustration is adequate to the task, the latter because it falls short



THE TERRIBLE RECKONING OF MAY 3, 1808, REVEALS GOYA AS A PROPHEPIC WORKER.

in a manner practically complete the multiple aspects of his genius. From the series of cartoons for tapestries to the mural decorations of the asylum for the deaf, passing through the portraits and the pictures born of the war—and not forgetting the wealth of his sketches—the Prado guards the most characteristic elements of his tremendous artistic personality.

of the enchantment of color. Museums must be *seen*. . . Descriptions vex and never compensate for the direct impression. And that being so, what titles does the Prado not have to be considered as one of those rare places on the earth where Beauty—goddess so seldom prodigal—has incarnated herself in so large a number of works of art?



## CONTEMPORARY SPANISH ART\*

By SANTIAGO IBERO

*Critic, teacher and author*

A NY new tendency in art is almost as difficult to fathom and to interpret as it is to make a prophecy. The effect new forms of beauty produce may come largely from the shock of change. Therefore, those who are out of touch with new developments are wary of accepting what may be startling, but possibly not important. So it is not strange that in the United States the new tendencies of Spanish art are not yet well known. The same is true with literature. The specialists and teachers of Spanish art and literature in America still talk of the days of '98 as an ultramodern time. In painting they have not passed the schools of Sorolla and Zuloaga, though Sorolla is dead and Zuloaga, buoyant and fighting as he may be, is far from the contemporary master the Spaniards would like to have today. These

two represent types of Hispanism for which the modern Spaniard cares little now.

Sorolla portrayed magnificently the external world, the sudden vision of a bit of sea-coast—photographic, it is true, but shining with life, and as iridescent as nature itself. When he was already a physical wreck, incapable of managing for himself, his family took him to the Valencian shore as the last hope that there a recovery might be effected. If the sight of the beloved Mediterranean could not revive his body, why try other cures? And this great man, who said, "I paint; then the critics explain the painting to me," died just at the time he was finishing his supreme effort, the decorations for the Hispanic Society of New York.

Thus passed a master of light, and color. But has Spain no more than this? Velázquez was also a painter of light, but how much deeper he went into life!

On the other extreme Zuloaga attempted an historical presentation of the types of the land. With El Greco, and the darkened Manets, this Basque, disguised as a *torero*, tried to make a concoction of the present and past and future of Spain, which was extremely good for the export trade, and



REST. BY JOSÉ DE TOGORES.

\* Señor Ibero, now in the United States, wrote in English.

## ART AND ARCHAEOLOGY

even attractive to the Spanish. He was wonderfully gifted; he could splash on color in the tassels of shawls, skirts and the spangled coats of bull-fighters as nobody had done before. There was something of the atmosphere of the ring, smoked with the candles of funerals and processions, about his work. But was that all of Spain?

on the surface, but something deeper and more complex they strive for.

The master, if we can call him so, is Picasso. He lives in Paris, but has a southern nature, and keeps in contact with his home. And he is so young yet! Just yesterday, Picasso said: "When I am through with what I have on my hands now I will start to learn



GIRL WITH BOOK. PAINTED BY JOSÉ DE TOGORES.

Was El Greco a Spaniard? Or, at least, was he a Spaniard painting Spain?

Both Zuloaga and Sorolla had a number of followers—some still of a great repute, whose works have been seen in this country—Zubiaurre, Beltrán, Nestor, Mezquita, and others. However, the present generation tries a much larger synthesis. It is not only the external light and color, nor the historical types of folk-lore, seen

to paint." No wonder an artist such as this draws youth to him—painters and even sculptors.

The painters are legion, of course; but we shall mention only a few. Undoubtedly the most esteemed of all the young contemporary painters of Spain is José de Togores, who lives part of his time in Paris and the other part on the Mediterranean shore. He is quite deaf. During the war he was

## ART AND ARCHAEOLOGY

taken for a spy, supposed to be simulating deafness, and had to prove with his brush that he was only a painter. Perhaps the lack of sound gives to the work of Togores the calm concentration and peace we feel in the presence of his beautiful, restful figures, infused

a tail and scales such as Boecklin painted. The girls of Togores are first beautiful, and next Mediterranean. Sometimes he paints children which Murillo would like to see.

Another Mediterranean painter, who has already reached a deserved reputa-



THE BATHERS. JOSÉ DE TOGORES.

with something of the Greek ideal of life and form, saturated with spirit. The bathers which we reproduce here—how different from the bathing women of Sorolla, who are only glimpsed, not seen fully. Here the bodies are beautifully round; they live in the pleasant healthy life of the Sea of Ulysses. With an ultra-modern feeling these girls are nevertheless more than flappers. We are tempted to call them mermaids of now-a-days. We moderns would not like to have a mermaid with

tion, is Salvador Dali. He spends most of his time in a little village where the Pyranees touch the coast. Even the poets of the center of Spain praise him in euphuistic verses. His work is clear, modeled under a strong light. The sun has left no chance of any hidden part. It seems as if one were going to be able to see even the other side of his figures. There are none of the shadows of the impressionistic school, which, with the false pretension of portraying nature, hide half of it. Signo-

## ART AND ARCHAEOLOGY

relli drew in this manner, and even Van Eyck. It cannot be said that Dali has altogether succeeded in his problem of infusing his figures with a modern spirit; but certainly it can be said that his is the way it will be done.

Another painter, directly related to Picasso, is the young Peter Pruna. After a little apprenticeship at Barcelona, he went to Paris, where he made a hit at his first exhibition. As a result of his success he was immediately commissioned to prepare the stage sets and costumes for the Russian ballet, *The Sailors*. Since that time he has been painting with very sharp contrast of dark and light, but with a powerful effect of depth. He produces the most pleasant effects with masses of colors. Some of the combinations are made with earthy browns; others are as transparent and as vibrating as the colors on butterfly wings. But there is always that trick, if we can call it a trick, of bordering the colors with an intermediate shade, most unexpected, yet none the less correct.

As the reader will see, the three painters we have discussed have almost nothing in common; but there are things which none of them possess, things which seemed almost imperative to the previous generation. The anecdotal background is nil or insignificant; nothing of picturesque landscapes, telling the where and when of the story, is present. Yet time and place are clear from the one similarity between the three painters: all are products of southern life. In them is thought and meditation, but the thought and meditation of Phidias and Plato. In all of them is the modern spirit of the expressionist; these painters want to express something within themselves, and that thing is not intellectual, but emotional. They lack those torrents

of light of Sorolla, but have the vibration of the frescos of Pompey. Those fishermen and sailors which Sorolla saw on the shore are left for the moving pictures. There is somewhat of a mystic contemplation, it is true; but not the fantastic and ghostly world Zuloaga tried to make us believe was Spain.



WOMAN WITH A FAN. BY PETER PRUNA.

On the other hand, compare the paintings of these three artists with what is done in France or in Germany now. They lack that humor, that mischievous spirit of parody which is so abundant in the products of Paris and Berlin today. The artist of the contemporary type tells us his own story, and some cannot avoid smiling slyly when they express their reactions to the sights of this puny universe. Nothing of that is found in these Spanish painters. Velázquez, who never



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smiled, would find them suitable to his taste.

Instinctively the Spanish painters are more intimately connected with the painters of the new world: the group of powerful Mexican artists, namely, Diego Rivera, Clemente Orozco, and Ramos Martínez. Even the Brazilian, Rego Monteiro, is more akin to these Spaniards than the European painters. We could mention others, especially landscape painters, such as Nogues, Maroto, Ucelay or Sunyer, or the great portraitist, Vázquez Díaz. A great deal of still life



THE SUMMER SIESTA. SCULPTURE BY PAUL GARGALLO.

is to be seen in their exhibitions; but let us remember that even Velázquez himself delighted in those humble objects which sometimes have brighter color than forms endowed with life.

In sculpture the movement follows a similar path. For a while what interested our artists most were the primitive classics, somewhat geometric and flat, but well built. Maillol, working a great part of the time in the Rousillon, attracted the attention of the sculptors of the borderland regions. The archaic became more human in his hands. We do not find in him the symbolic and abstract lines preferred by the Slavs and Germans. Rodin himself recognized that Maillol was a further step; and he assigned one of

his works, *The Goddess*, to the place of honor in the salon of 1907. Again it is that Mediterranean or Greek feeling reappearing that interests these sculptors of modern Spain. The school attempts to make another renaissance, not looking to the past, but to the future.

Perhaps the most original of the Spanish sculptors today is that peculiar person, Manuel Hugue, most commonly known to dealers and connoisseurs by the nickname of Manolo. Some of his work reached the John Quin collection, and Quin preferred oils to sculpture. Manolo lives alone in the south of France; after having absorbed the meaning of the modern world for many years, he has gone far away from the crowd to express himself in solitude. He does not get his results by tricks or by fantastic methods of presentation; he tells an old story: two cows in a barn, a peasant woman tying her sandals, a simple nude of a crouching woman, as plain and clean as Theocritus or as a Hellenistic relief. But what a flavor of the present time.

Another sculptor of the latter days is the Castilian, Ferrant, who also makes classic reliefs—classic not because they try to be classic, but because the feeling of the Greeks naturally reappears.

Finally, as a consequence of cubism, Pablo Gargallo still sculptures in large planes and solid lines. He seems to be pleased to work with difficult materials. The very fact that he has to cut copper and iron and put them together compels him to present large surfaces to catch the light. Metal can be twisted better than stone or marble, so he cuts and chisels metallic plates, and puts them together, not like a jeweler, but more like an architect. He thinks in masses rather than in outlines. And



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after all, did not the Greeks enjoy those curls they attached to their bronze headed statues to give an impression of hair? As cubism has turned into spherical and cylindrical forms, so the art of Gargallo enjoys the pomp of the flesh, round and well built as the Venetians liked it.

It is all a rest, a relaxation after cubism, Titian and Veronese. These are the ways—we can hardly say, these are the results—of modern Spanish art. Certainly that old Spain of tragedy and folklore does not interest the Spanish artist of today. He wants to live his own life, and if he draws inspiration from the past it is because, as Goethe said, the ancients were new when they were living; and we might add that everything living is new every day.

Some will ask, is this contemporary Spanish art altogether Spanish? We had to call it Mediterranean rather than Iberian art. But compare the Manolo sculptures with Mestrovic's peasants or with Manship's runners. There is nothing so artificial and so useless as to pretend to be national when the result will be national no matter what is done. Even the efforts to imitate foreign art result in a national expression if they are sincere. Witness Innes trying to paint in the Barbizon style. And yet how American he seems to us now. Manship, whom we have already mentioned, imitating the archaic Greek marbles, produces only images of the new world. Who is more European than Picasso; nevertheless, who is more Spanish than Picasso nowadays?

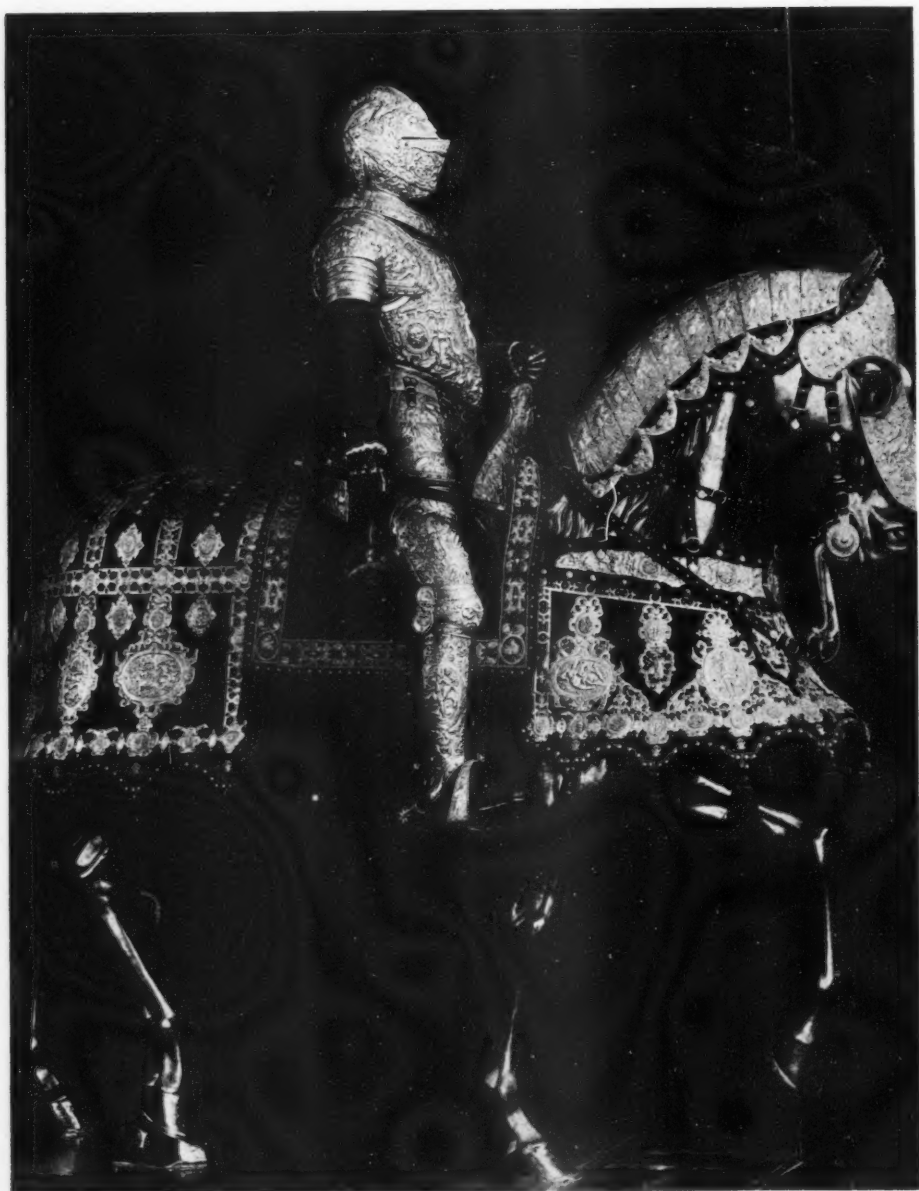
A few months ago a Spanish painter of Madrid, one of the first rank, pub-

lished a book purporting to have been written in the year 1930. A revolution is supposed to have occurred, and the aristocratic mansions have been opened wide to the people as museums and schools. The directors of these institu-

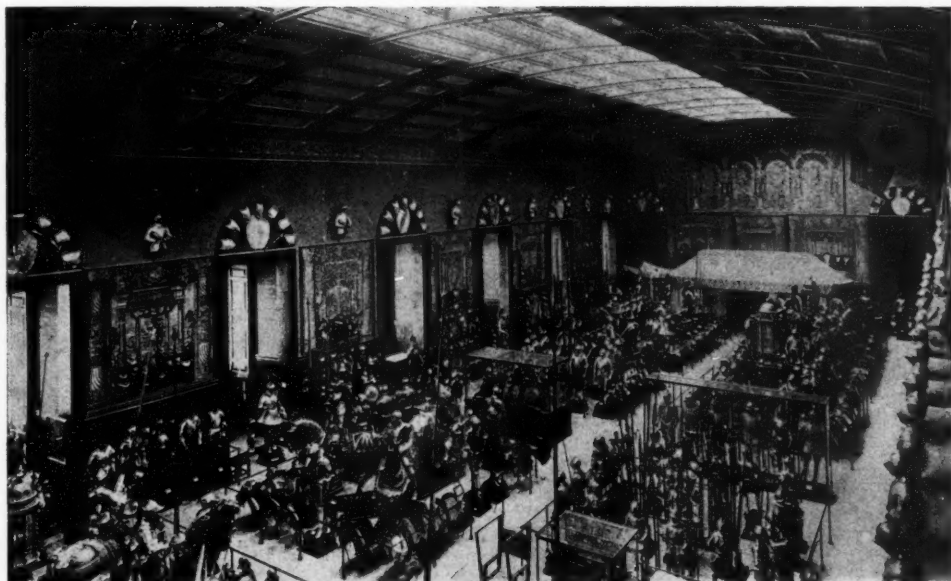


"SCULPTURE" IN METAL OF A DANCER, BY PAUL GARGOLLO.

tions are Togores, Dali, Maroto and the rest of the group we have presented here. One wonders whether they would have accepted the positions; but it is certain that by 1930 these will have become *the men* of Spanish art.



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## THE ROYAL ARMORY\*

By JUAN DE LA HIGUERA

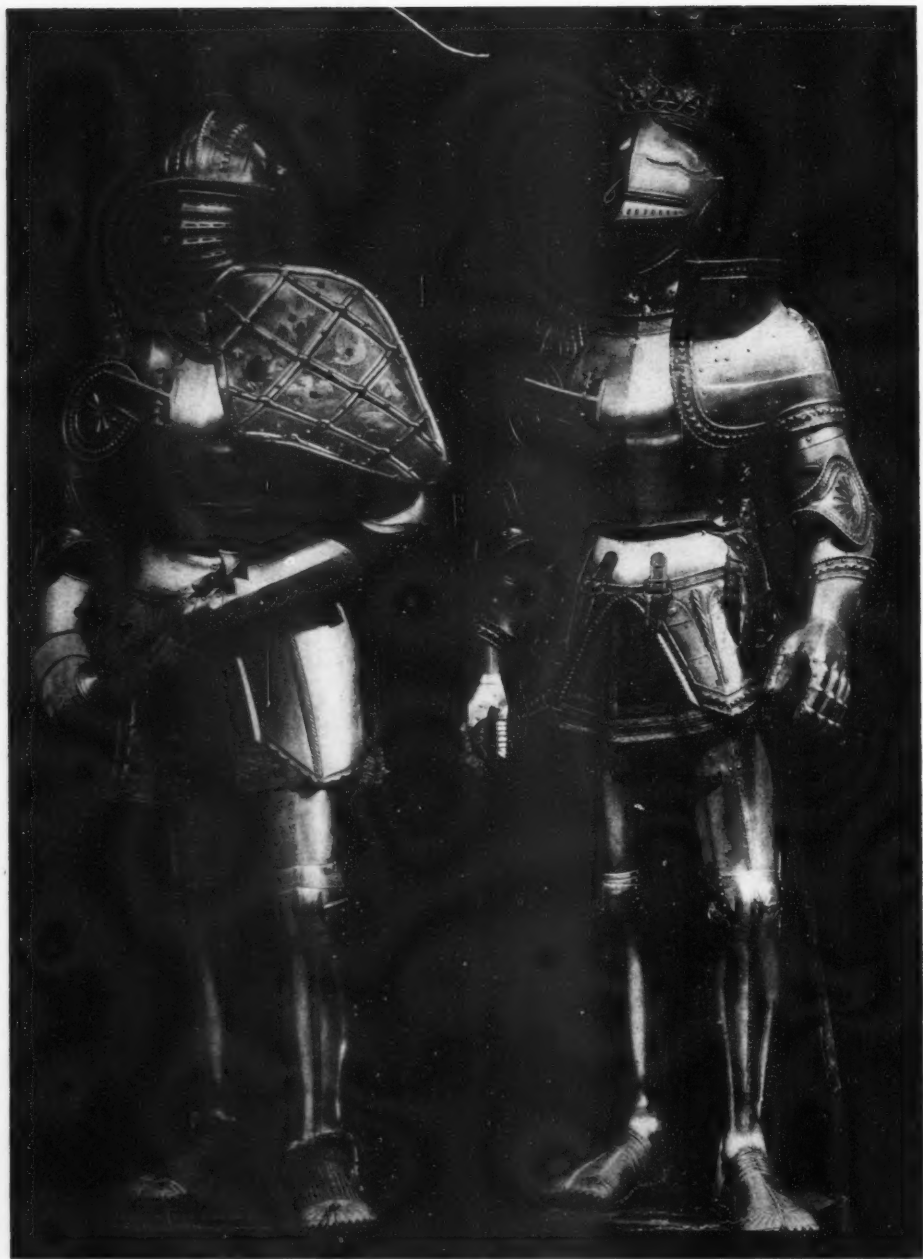
THE Royal Armory at Madrid is considered to be the most important collection of its kind in the world. Neither the Turin nor the Vienna Armory, nor that of the Tower of London can compare with the one at Madrid. This collection, gathered by the kings of Spain since the sixteenth century, occupies the main floor of an annex to the Palace. Several spacious rooms are filled with armor, weapons, banners, and tents. These drapes and marvels of hand-wrought steel belonged to those kings and captains who stirred the waters of the European pond in ages long ago.

There are Charles the Emperor, the three Philips, Francis of France, Alba,

Avalos, Leyva; and, under the shadows of their helmets, their wax faces appear more ferocious than the portraits we see of them in the Prado.

It seems impossible that they could have worn those loads of steel in battle. Nevertheless, the field armor used by Emperor Charles in the battle of Mühlberg, and the suit of plate worn at the capture of Tunis, are to be seen at Madrid. There is the sword of Don Juan of Austria, and there are the weapons of Alba, of Emmanuel of Savoy, of Cortés and of Pizarro—gentlemen who certainly were not playing with those sharp edges. The sword of the Duke of Wellington, and the armor of Barbarossa give us the sensation of real warfare.

\* Written in English by Prof. Higuera. See P. 63.



ON THE LEFT, THE SUIT OF TILTING OR TOURNAMENT ARMOR WORN BY EMPEROR CHARLES V. RIGHT: THE SAME MONARCH'S BATTLE HARNESS. NOTE THE DIFFERENCE IN THE SHOULDER-AND-NECK GUARD AGAINST LANCE-THRUSTS, THE HEAVY SWORD AND THE GREATER FOOT PROTECTION.

## ART AND ARCHAEOLOGY

The most cumbersome and most elaborate outfits are those of parade and tournament. As most of the masterpieces of Madrid are of the sixteenth century, it is not surprising to find them brilliantly emblazoned and decorated—sometimes from head to foot of both man and mount—with intricate designs and pictorial representations. Each new protective device was an excuse for further ornamentation. That century was a time of the romantic recrudescence of chivalry. It was a period of decadence in the art of war, when the attention of the grandees turned to complicated accoutrement for themselves and their chargers. Tapestries and war paintings show us that the warriors of Bayard's time took battles as mere tournaments, rather than as political fights. So we should not wonder that the Royal Armory of Madrid contains so much of the equipage of tournament and joust.

The books read during the century clearly indicate the turn of fashion. The epics of Tasso and Ariosto in Italy, the literature of chivalry in Spain, and the Faery Queen in England deal with knights and jousts of an age already in the dim past. It is not only Don Quijote who pores over stories of chivalry; priests, barbers, inn-keepers—even the great lords were touched by the same folly. We know that Isabella found pleasure in the tales of knight-hood; and even the practical Ferdinand was tempted to read the *Amadís*. The Emperor Charles had the same propensity as the rest.

These suits of armor were in many cases the priceless gifts of one knight to another. The reliefs, which make a sort of embroidery embossed on the shields and helmets, tell stories of Greek and Roman heroes, who also

exchanged armor. And the masters who wrought those metal plates, being proud of their craftsmanship, engraved their names on the product of their workshops, so that the artisans now are almost as famous as their haughty customers.

They were not so proud of the quality of the steel as of the ingenuity of the jointed limbs, which permitted the



THE CHAIN AND PLATE MAIL OF A XVITH CENTURY HUNTING DOG MUST HAVE GIVEN BOARS AND STAGS SOMETHING TO WORRY ABOUT.

wearer to turn in all directions. They were chiefly concerned with fitting their armor to the movements of the body, so that a person could slip into those stiff metallic forms with comparative ease. All kinds of tricks were invented; and every day the smiths solved more complicated problems of design. At that time war seemed to be secondary to the mechanics of the trade.

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## BOOK CRITIQUES

*Alfonso The Sage, And Other Spanish Essays.*  
By J. B. Trend. Pp. 216. Houghton, Mifflin  
Company, Boston. 1926. \$4.

Here is a volume of essays in three broadly comprehensive groups: Kings, Queens and Classics; Modern Prose Writers; and Modern Poets. Each group is set off from its fellows by ingeniously contrived "Interludes", and the book ends with an Epilogue—"Travellers' Tales". Mr. Trend has set himself the all but impossible task of interpreting the Spanish character through the media of its letters, some of its most noted personalities, and some genially constructed observation of popular customs and peculiarities. The author closes his admirable introduction with the remark: "Spain is not only a geographical expression: it is a country of the mind; and under both aspects it is of great interest to modern travelers and modern readers."

It is especially because Spain is a "country of the mind" that it is difficult to present phases of it which explain the whole; indeed, to present the country in any way possible to the modern reader so as to give an uncontradictory and coherent expression. Mr. Trend writes with clearly evident knowledge of his theme, his prose is fluent and balanced, and the volume is exceedingly well worth the careful attention of anyone interested in things Spanish. His chapters on the modern prose writers—among whom Blasco Ibáñez does not escape excoriation—contain much solid learning and good judgment. Yet much of the work appears to have been done in a spirit of cold research: it glows nowhere except once, in "Children at Play", and one familiar with the fire of the Spanish temperament misses the white heat which is a natural concomitant of any truly representative analysis of that character. Havelock Ellis wrote *The Soul of Spain* in somewhat the same vein, but there the work was given lasting value by the rare scholarship and psychological keenness of the author. Mechanically the work is beautifully presented and the binding is striking. It is a pity Mr. Trend did not appear to know of the elaborate work of Don Simón de la Rosa y López on the Seises of Sevilla.

ARTHUR STANLEY RIGGS.

## MORE SPANISH ARTICLES COMING

Because of unforeseen and unavoidable delays, important articles arranged for months ago and scheduled for this issue, did not arrive until too late to be included. Senor Seris's "Centre of Historical Studies", Senor Artinano's "Royal Armory" and Senor Ojimoreno's "Cathedral Architecture in Spain" will be presented in subsequent issues.

It is but scant justice to Don Juan de la Higuera to say that he responded most unwillingly to an urgent request for a paper on the Royal Armory, declaring himself unable, because of never having made a special study of it, to do more than give a slight sketch. Senor Artinano's long and elaborate study, with all the authority of his association as Subdirector of the Armory, will, accordingly, appear in as early an issue as possible.

Because of the length and importance of the present contributions, space could not be found for the usual departmental matter. This will be resumed in the February issue.

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